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Portrait of a man in 17th-century attire.

Portrait of a man in 17th-century attire.



THE statement that the Marquess of Lansdowne had received an offer of £1,000,000 for the brandt, and that before he was willing to sell it to

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## EDITORIAL ARTICLE : REMBRANDT'S *MILL*

**T**HE statement that the Marquess of Lansdowne had received an offer of £100,000 for his picture of *The Mill* by Rembrandt, and that before accepting this he was willing to sell it to the nation at a reduction of £5,000, brought before art lovers, as nothing else could, the seriousness of the situation as regards our artistic patrimony. The time has come when it is no longer possible to conceal the deep indignation of those who have the interests of our National Collections at heart. For years past the danger of such an occurrence as this has been pointed out by leading critics in terms of discreet remonstrance. Those remonstrances have remained unheeded, and it is now our duty to state plainly that the Trustees of the National Gallery have, as a body, conspicuously failed in the trust which has been placed upon them.

It fills one with misgivings for the future to read again the editorial article of *The Burlington Magazine* for January, 1906, in which the dangers to our artistic patrimony are clearly indicated. We cannot do better than quote the far-sighted and patriotic views there expressed whilst the Magazine was under the guidance of our predecessor. It was then shown that the needs of the National Gallery are two-fold.

“(i.) To save for the National Gallery, at any cost, some twelve or fifteen pictures of the highest importance which, if once lost, could never be replaced.

“(ii.) To buy from time to time, as the chance occurred, any pictures of secondary importance, which from historical interest or from the fact that they fill a gap in our national collections, the nation ought to possess.

“The desirability of preserving this latter class of picture is generally admitted, but the paramount importance of securing

the whole of the first class is not always recognized. Great galleries are not made by the number of painters they represent, but by the quality of the paintings. Three or four real masterpieces make a gallery important. . . . Nearly all the supreme masterpieces are already placed beyond the reach of human wealth and human power in galleries from which they can never emerge till the morrow of Armageddon. Pictures like the Bridgewater Titians, or Lord Lansdowne's *Mill*, no longer exist in private possession except in England. No man of honour would part with such heirlooms except in the last resource ; but the fluctuations of fortune of recent years have been so swift, that the nation must guard against possible consequences, for which no regrets can make amends, even where the very possibility of a loss seems ridiculous or insulting”.

What was then foreseen is already upon us and finds the nation as unprepared as if no such warning had been uttered. But *The Burlington Magazine* was not content with forecasting the dangers ; it explained how they might have been avoided. It was pointed out that the National Arts Collections Fund was peculiarly suited to acquiring minor works and that this would leave to the Trustees, as their main function, the great and patriotic task of definitely securing for the nation those few supreme masterpieces of which one, and that among the most important, is about to leave our country for ever. Nor was this all. Specific means were also suggested, which had they been adopted, might have saved us from this humiliation :—

“The question of means remains to be considered.

“In the first place, the Trustees have at their disposal the much-abused Treasury Grant of £5,000 a year. The sum is, of course, small compared with the present price of any first-rate masterpiece. Yet if

## Rembrandt's "Mill"

the Trustees were empowered to obtain it each year, and to invest it when no occasion for spending it arose, the accumulations would become no despicable supplement to other funds—the more so because the Trustees, having a limited and scheduled list of masterpieces in view, would not fritter away the grant on minor purchases.

"Secondly, the Trustees might apply to Parliament to sanction the revision of the conditions attached to the bequests made to the Gallery for the purchase of pictures. Prices have risen to such a degree that the interest on these bequests is too small to purchase any but second or third rate pictures. If the Trustees were empowered in cases of absolute necessity and as a last resource to use the principal of these bequests to help in the purchase of any of the scheduled masterpieces, the nation would have some protection against a crisis which might bring two or three of the chosen works into the market at the same time."

Other subsidiary devices were suggested, such as the ingenious plan of a tax on all transactions in works of art which should be "ear-marked" for the National Collections; and that in cases where Collections were allowed to escape the payment of Death Duties, such exemptions might be made conditional upon giving due notice to the Government of the sale of any such exempted works.

The article ends with the sadly prophetic words: "The situation is not yet hopeless if it can only be faced with good temper and common sense; but in half-a-dozen years the opportunity will have left us for ever."

Even this cogent appeal left the Trustees cold, and in less than the half-a-dozen years the prophecy has come only too true. It has been left to the National Arts Collections Fund to save the Velazquez and the Holbein, whilst the Trustees have drifted inconclusively, without, so far as we are

aware, making any effort to fulfil this great and pressing national duty. And now from one of their own number comes this ultimatum, which places the nation, whose resources in the matter the Trustees have neither stimulated nor organized, in the dilemma either of making a colossal sacrifice such as no responsible Minister would dare to press upon the House of Commons, or else of losing for ever a painting which has always been accounted one of the chief artistic glories of the country.

No doubt it may be urged that *The Mill* belongs to Lord Lansdowne and that he has a perfect right to dispose of it as seems good to himself, but in point of fact the great consideration and esteem, the actual predominance in social and political life that is accorded to men in Lord Lansdowne's position is based upon a traditional understanding that they recognize a corresponding obligation to the public. When in addition to these general considerations the definite charge of Trusteeship of the National Gallery is accepted, it should be more than ever the object of a Trustee in whom such confidence is placed to exert himself to the utmost to prevent such irreplaceable treasures from passing out of the country. We have no means of ascertaining the attitude of the Board of Trustees towards an individual member in a matter of so much importance, but if it is urged that Lord Lansdowne's Trusteeship actually prevented him from suggesting the purchase of his work by the nation, then in virtue of his exalted public position he ought surely to have resigned his Trusteeship in order to remove any such obstacle.

With the loss of the Rembrandt to England there passes away too any lingering illusions in which we may have indulged, that the system of administration of the National Gallery has been working for the best artistic interests of the nation.



# THE FRAGA VELAZQUEZ

## BY ROGER FRY

**T**HIS portrait of Philip IV, in spite of our familiarity with the admirable example at Dulwich Gallery, comes as something of a surprise. True, it is not one of the greatest efforts of Velazquez's imagination. He never, indeed, approached his royal master with the intimacy necessary to the deepest psychological understanding. For the rare masterpieces in which Velazquez showed this power we must turn to humbler sitters; but if we confine ourselves to the interpretation of purely visual values, we may say that Velazquez never surpassed the work which, as Señor Beruete has shown, was produced under such curious and disquieting circumstances. It would seem as though the precipitancy and want of leisure attendant upon a life on campaign had spurred Velazquez to this extraordinary effort of impressionism. Nowhere else does he seem to work with such lightning rapidity of hand, or with such marvellous certainty of effect. The aim here was to record as completely as possible the appearance and mood of his sitter at this particular moment in his life, to catch the glow of resolution and initiative that lit up for a moment the flaccid indifference of Philip's face and gave to his pose something beyond the cold distinction and morgue that was habitual to him. And to effect this he relied entirely upon the accumulated knowledge of appearance and method to carry his hand through, almost as it were without conscious control. The result is a brilliance of touch and a continuity in the hand-writing which amaze us even in Velazquez, the greatest master of these qualities.

Under such circumstances it was indeed a case of hit or miss. There are dispositions in the design that might have been revised and readjusted at more leisurely moments, something in the *enchevêtrement* of rectilinear lines around the hat, and an awkward patch of light on the bottom of the coat below the hat that suggest this. There is something in the movement of the figure that suggests that Velazquez accepted the first pose that occurred, knowing that there was no scope for prolonged experiment in composition and that the attempt to perfect it or to find one more harmonious in design might end in disaster. He knew, too, that what was lost in abstract perfection of design might, from one point of view, be more than compensated for in spontaneity and vivacity of expression.

Velazquez had to run the risk of a failure, or else, as fortunately happened, of the most triumphant success; and success under these conditions implied a quite peculiar vividness and immediacy of presentment, the effect of something entirely spontaneous, a moment suddenly arrested and fixed for ever. That momentaneous

quality we get, of course, in one or two of his large compositions, but I doubt if it is elsewhere quite so apparent in a portrait as here. Nor was there time for elaborate preparations or carefully calculated technical effects. The painting is for the most part unusually thin; the background rapidly scumbled in semi-transparent paint, almost like a Gainsborough. Everywhere the *impasto*, though brilliant and sharp in every accent, shows little trace of loading or overpainting.

It is unfortunate that even the best reproduction can give a very faint idea of the beauty of the original. The background, for instance, which is so full of transparent and shifting gloom, here becomes a dead opaque black. Nor will any contrast of tone give an idea of the sparkle that is produced in the original by the rapid scribbling of silver lace upon the marvellous rose-coral of the king's coat. Silver and coral and black form, indeed, the basis of this exquisite harmony; the glimpse of the doublet beneath the coat shows a dull yellow which underlines, as it were, the slightly warmer tones of the flesh; the sleeve and the sword-hilt are worked to the highest possible pitch of brilliance, and merely as painting are so remarkable as almost to interfere with the predominance of the face.

Even if the best critics had not long ago felt confident that in the Dulwich picture we had only a replica, the confrontation of the two pictures can leave no doubt as to which is the original. The Dulwich picture is certainly an admirable contemporary copy, but at every point where the two are compared it is seen to be the weaker. The general effect of the colour, and even of the *facture*, is successfully imitated, but the planes show a want of coherence in construction, the movement lacks the subtle perfection of rhythm, that are found in the Fraga original. As examples of this, one may take the way in which the hand that holds the hat is rendered in the two. In the Dulwich example the fingers are more defined, but the relation of the hand to the arm itself, its movement, is perfunctory and vague. Or take again the further edge of the white collar—in the Dulwich picture the receding plane is not fully grasped; in the original we feel clearly its relation to the rest. In the Fraga picture the exact pose of the torso, its mass and volume are revealed even beneath the elaborate ornamentation of the coat—in the Dulwich picture there is no such plastic effect. In the face itself the different intensity of expression points decisively to the superiority of the recently discovered picture.

This great masterpiece was seen by so few people during its short passage through London that one sincerely hopes its new possessor, Mr. H. C. Frick, may see his way to allow it to be exhibited here once again before it is permanently

*The Fraga Velazquez*

housed in its gallery at New York. There Philip IV. will find himself in the company of Titian's *Aretino* and Rembrandt's greatest portrait of himself. To say that it will be worthy of these surroundings, and, though not perhaps the greatest, still the most brilliant and incisive pictorial presentment of that extraordinary group, is to give it the highest commendation.

## HISTORICAL NOTES

1. The first two names have a recent parallel in D. A. B. Thomson's 1911 *British Birds of the Philippines*, where *Macropygia tenuirostris* is mentioned with certain confidence as occurring in Mindanao.

extracts cited here are derived from transcripts made for

painted, the time which he took in producing the portrait, and the place which must be assigned to it in the list of his works, are all indicated in the accounts of the king's household expenses kept by his quarter-master, Don Pedro de Torres.<sup>2</sup> References to the portrait evidently begin a few days after the arrival of the court at Fraga, though the quarter-master does not appear to have dated his entries.

May.—*Item.* Paid to the said carpenter (one Pedro Colomo) 6 reals for making an easel (*caballo*, cf. *chevalet*), which he made so that Diego Velazquez might make a portrait of His Majesty, who so commanded.

*Item*.—To the afore named, other 6 reals, for frames which he made to set in the two windows of the room, for His Majesty to be painted.

*Item*.—His Majesty ordered a casement to be made ready and set in the house which Diego Velazquez had as a lodging in Fraga, seeing that it had none, in order that he might be able to do his work and paint: total cost, with plaster and labour, 10 reals.

June.—On the first of June, at Fraga, His Majesty commanded the closet for the taking of his portrait to be set in order, since it was very ill-appointed, and without any floor, and the walls were falling; for the whole place was but a chimney-flue: total cost, shoring, wood, frames and plaster, and opening a window, 24 reals.

*Item*.—The portrait took in the making three days at different times; each day was bought a load of rushes for the floor. Cost, each load, 4 reals; total 12 reals.

*Item*.—His Majesty ordered to be made a wooden case to pack therein a portrait of the dwarf, "Cousin" (*El Primo*), which Diego Velazquez made, with two wrappings, one within and one without : cost, 16 reals.

July, 1644.—Campaign in Aragon. On the first of July, His Majesty ordered, because the house wherein Diego Velazquez lived was without a door and ill-appointed, so that he could not enter, that it should again be set in order, and a door hung. It was done and cost, total, 42 reals.

*Item*.—A case was made wherein to carry the portrait which His Majesty—God keep him!—had made for the Queen our Lady, which was wrapped in two wrappings—cost, 16 reals.

The Fraga portrait, therefore, seems not to have

1. *Diario de Pedro Pablo Kuczynski*, IV, 1 de mayo de 1944. *Cuentas de la familia presentadas a la Junta de Arreglo*. There are no entries at the large household expenses during the



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been begun until June, when Velazquez's lodging had been somewhat improved, and it was certainly finished by the end of the month. Meanwhile Velazquez was painting under the same difficulties the celebrated *El Primo*, and as Señor Beruete thinks, nearly contemporaneously, the *Dama del abanico*, the *Lady with the Fan* of the Wallace Collection, which he judges to be a portrait of the painter's daughter Francisca. Philip IV would consequently follow immediately after *Las Lanzas*, the *Retratos ecuestres* and the *Cazadores* of the Prado. But, apparently, if the packing-case mentioned in the last entry of accounts was for immediate use, the picture was soon returned from Madrid to the scene of war. The siege of Lerida was raised on the 31st of July, but according to the documents preserved in the archives of the Royal Palace at Madrid the king did not enter the city in triumph until Sunday the 9th of August. Pellicer relates in his "Aviso" for 16 August, 1644 :—

"The King—God keep him!—had sent to the Queen our Lady a portrait of himself as he is in the campaign; very like life, and dressed in red and silver, uncloaked, and carrying a *bâton*. . . . The Catalans begged the King to lend it to them for this day (the day of the royal entry) which favour he granted with much pleasure and grace. This canvas was hung in the church under a canopy embroidered in gold; where much people congregated to see it; copies thereof are already being made . . . ."

This last sentence is important, since it tends to establish the early date of those versions of the portrait which are not by the hand of Velazquez, and most important among them, the fine example now in the Gallery of Dulwich College.<sup>3</sup>

From the 9th of August, 1644, the whereabouts of the Fraga portrait is much less certain. No mention of it has been found dating from within a period of nearly a century. Palomino, who published the second volume of his great work on the Spanish painters and sculptors in 1724, refers to the Fraga portrait, but does not claim to have seen it.<sup>4</sup> From that date onwards our knowledge is dependent on the information collected by Messrs. Agnew from the late owner, Prince Elias of Bourbon, and derived from the family history

of the House of Bourbon of Parma. On the final recognition by the Treaty of Aix-la-Chapelle, in the year 1748, of the rights claimed by the sons of Philip V, by his second wife Isabella de' Farnesi, to the Grand Duchy of Parma, the Fraga portrait was sent by Ferdinand VI, then King of Spain, to adorn the palace of his step-brother in Parma. There it remained apparently unnoticed until the states were incorporated in the newly founded kingdom of Italy. In 1859 the Dowager Grand-Duchess, so celebrated while acting as Regent for her infant son, was suffered to remove the portrait, with other possessions, to her castle of Wartegg near Zurich. Her son, the late Duke Robert, took it to Schwartzau Castle in Austria. On his death in 1907 it was inherited by his son, Prince Elias, who, after removing it to Liechtenegg Castle near Wels and then to Vienna, sold it to Messrs. Agnew.

Señor Beruete's views as regards the merits and present condition of the Parma portrait may be thus somewhat freely translated from his pamphlet (pp. 7 *et seq.*) :

"A few days later I had an opportunity of examining the original canvas, and, as generally happens, it gave me a different impression from that produced by the photograph. The coat, breeches, and sash falling at the side have in the picture a light-red colour which graduates from the high lights on the chest and shoulder through the deeper shades of the damaged sleeve on the left, to the breeches which are darker on account of the shadow cast on them by the enormous hat adorned with red feathers. The harmony of reds, the yellowish tone of the jerkin, showing through the opening of the coat, the white silk sleeves, the collar and cuffs of fine linen, the neck-laces, the gleam of the sword-hilt, silver embroidery and other decorations, give the picture an altogether different tone for clarity and brilliance from that obtained by the photograph. The weakest point of execution is the head. It shows the same imperfections which I have already remarked in dealing with the portrait of Philip IV in hunting-dress, in the Prado Museum. The painter must always find difficult the realisation of a portrait when the model belongs to a very high class of society, whose occupations, duties, and life are quite different from those of the artist himself. This is especially the case with Velazquez, who was a real slave to naturalism, and always required models who could share his work with him, if he was to bring it to a successful achievement. It was impossible to ask this of a king, more especially in those days at Fraga, when his whole attention was concentrated on the army relieving Lerida. If we consider the few and interrupted sittings granted to him by his royal model, Velazquez did much in sketching the head so characteristically and the shoulders with so much force; in bringing them into such close harmony

<sup>3</sup> A similar portrait, which Señor Beruete states that he has not examined, was formerly in the possession of D. Sebastián Martínez of Cádiz, from whom it passed into the Galería de Salamanca. It was then sold in 1867 for 71,000 francs, passed into the collection of the late Mrs. Lyne Stephens, and at the sale of her collection by auction in 1895 fetched 390 guineas. It measures 1.36 by 0.99, and is therefore rather larger than the Parma (1.335 by 0.985) and the Dulwich (1.28 by 0.96) portraits. Curtis, notoriously optimistic in his attributions, catalogues it as a genuine Velazquez, and considers the Dulwich portrait a replica of it by the Master (Curtis (C. B.), *Velazquez and Murillo*, New York and London, 1883). Cruzada Villamil calls it doubtful (*Anales de la vida etc.*). Justi calls it an ancient copy (Justi (Carlo), *Diego Velazquez and his times*, London, 1889).

<sup>4</sup> Palomino y Velasco (Antonio), *Las vidas de los pintores y estatuarios eminentes españoles*, etc., later edition, London, 1844.



## The Fraga Velazquez

with all the rest; and in atoning for the manifest lack of life by accent and relief. In no part of the picture is his work better, than in the passages on the right which comprise the arm leaning on the pommel of the sword, and the left hand resting on folds of the silver-embroidered coat, all detached by the most beautiful colour from the dark mass of the simply painted *sombrero*. The study of this masterly passage admits no doubt concerning the authenticity of the picture, and excludes the idea that it might be a reproduction by Velazquez of one resembling it. The signs of corrections on the left hand and the linen cuff corresponding to it are clear enough. The change in the position of the same hand, which has been repainted dry with a little paste, is plainly marked also. In course of time traces of the form and colour of the collar as it was first painted have become visible. From the same cause the hand has acquired a yellowish tint, while under the second finger traces of the original colour can again be seen. Certainly if this picture were a copy made by Velazquez of some other picture of his own, we should not to-day see corrections which can be easily explained in works created from a living model, and not in those imitated from another picture. Apart from the superb passages already pointed out as the most masterly of the whole work—although the right sleeve nearly equals them—the rest of the picture is obviously painted with the greatest sincerity and without ostentation in the handling. The sash across the chest presents no creases nor folds, and the illusion of form and motion is completed by means of the embroidery upon it. The background is of a dark shade, even and warm; the canvas is rough in grain, rather fine than coarse, analogous to that seen in Velazquez's other pictures of the same period. The stopping is reddish. The canvas is mounted on a very ancient stretcher without wedges, and the 'lining' is also very ancient and imperfect. Instead of leaving the whole painted canvas in view, it was folded down at one side of the stretcher and secured with nails, in the same way in which the pictures *Las Meninas* and *Vista de Villa Medici* in the Prado were found a few years ago, before they were 're-lined'. In these two Prado pictures may now be seen the creases covered by the old 'lining'. On the left side of the Parma canvas may be found, doubled over to the breadth of the stretcher, a piece of the index finger which is seen complete in the Dulwich canvas—a good proof that when that copy was made, the original had not been 'lined'."

The fine portrait of Philip IV, reproduced here [PLATE] for comparison with the Parma portrait, was long accepted by distinguished critics as the original, painted by Velazquez at Fraga. Waagen praises it and pronounces it authentic.<sup>5</sup> Curtis

<sup>5</sup> Waagen, *Die Kunstwerke des Königs von Spanien*, I. (1839), p. 24.

states that there is a minute description of the picture in a manuscript in his own possession, dated 1765, which came from M. François Tronchin, a Councillor of the State of Geneva and a great collector; and, further, that the picture came from the collection of Bouchardon, sculptor to the King of France, which was dispersed in 1762, and that it was then sold for £175. Subsequently more than one sale of M. Tronchin's collections took place, the last of them on 2 Germinal IX (1801) when the picture passed into the hands of the well-known picture-dealer, agent to King Stanislas, Noel Desenfans, who bequeathed his entire collection to Sir P. F. Bourgeois, by whom it was bequeathed in 1811 to Allen's College of God's Gift at Dulwich.

In the catalogue of the Tronchin Gallery, published in 1798, the spontaneity and fresh colouring of the Dulwich picture are highly praised, and it is compared with portraits by Van Dyck. In 1865, when the picture was already at Dulwich, W. Burger characterizes it thus: "C'est clair et tendre comme le plus fin Metsu, chef-d'œuvre de couleur et distinction".<sup>6</sup> Finally, Carlo Justi, who devoted to it more minute study than any other critic of Velazquez, dwells on its fine colour, and its finely-modelled relief produced by the contrast of the figure with the sombre grey of the background. But in spite of these seemingly convincing credentials, Señor Beruete tells us that from the first time that he saw the Dulwich picture in 1873 he was never able to persuade himself that it was the work of Velazquez. Repeating his visits to Dulwich frequently, he became more and more convinced that it was a fine copy by Mazo from the original. He thus expresses his views in two passages of his celebrated book on Velazquez:<sup>7</sup>

"As such, I had to mention it in two passages of my books, where I say, 'As regards the portrait in the Dulwich Gallery which represents Philip IV clad in a light-red suit with silver ornaments, it is a work of fine appearance and beautiful colour, but I do not see in it the trace of Velazquez's brush. It does not show the impeccable design of the Master, either in its general lines, or in the contour of the figure which is somewhat undecided, or even in the head and hands which are weak in execution and lack his peculiar firmness. Like the preceding portrait (*Prince Baltasar Carlos*, in the Prado) it appears to me the work of Mazo. . . . This portrait of the king (the one painted at Fraga) which has now disappeared, was doubtless the origin of the Dulwich Gallery picture; in any case, it must have offered analogous characteristics, for the king, according to the descriptions of the Fraga portrait, was wearing a suit similar to that

<sup>6</sup> Stirling (William), *Velazquez et ses temps*, traduit par G. Brandt, avec des notes et le catalogue des tableaux de Velazquez par W. Burger, Paris, 1865.

<sup>7</sup> Beruete (A. de), *Velazquez*, Paris, 1878; London, 1906; Berlin, 1909.



U. I. C.



PHOTOGRAPH BY THE UNIVERSITY OF CALIFORNIA







THE MOUNTAIN



THE MOUNTAIN, BY THE ARTIST



shown in the Dulwich picture which I believe to be by Mazo".

Moreover, an English critic of the first rank, who has not, however, devoted himself so sedulously to Velazquez as Señor Beruete, Mr. Claude Phillips, has more than once expressed his coincidence with Señor Beruete's opinion, having reached the same conclusion by independent observation.<sup>8</sup>

Apart, therefore, from that sense of a strong per-

<sup>8</sup> Phillips (Claude), *Daily Telegraph*, 6 August and—a very important article—17 December, 1910.

### ON THE ANZIO STATUE BY EMANUEL LOEWY \*



RS. STRONG'S clever and original essay on the "Daphnephoros"<sup>1</sup> induces me to make some remarks on the other side.

To outsiders it may appear rather strange, and to those of a certain temperament amusing, that the sex of a figure in the form of a statue should be matter of dispute, but the fact reflects less shame upon us archæologists than it seems to do. For even one who, like the writer of these lines, believes the Anzio statue to be feminine, perceives in it quite a young girl of that transitional age in which, even in reality, the sexes sometimes approach one another in appearance, and discrimination between the two is often merely a question of costume; the page Cherubino on the one side, the page Leiblink on the other are classical instances. There would be nothing to astonish us if the artist had actually borrowed some of the features of a boy in order to emphasize this age of transition.

Be that as it may, this uncertainty in pronouncing for the one sex or the other appears to me only one consequence of a method of envisaging the statue, which has led to erroneous judgments in other respects besides. I would ask permission, therefore, somewhat to widen the scope of the enquiry, even if everything that I have to say does not bear immediately upon Mrs. Strong's views.

Theoretically, when one speaks of statues, it is commonly assumed that they are meant to be looked at from every side. But in Greek art, or, indeed, in art generally, it is only of a minority of statues that this holds good. Far the greater portion are calculated for only a limited number of points of view, many, in fact, for one only, a case for which I have proposed elsewhere the descriptive term "unifacial". At the same time, the material of which they are composed may be

sonality which at once strikes the imagination before even the secondary works of great masters, and considering only the apparent *repentirs* in the Parma portrait, the express statement of Pellicer that copies were made of the Fraga portrait, the lack of evidence that any *replicas* of it were painted by Velazquez, joined to Señor Beruete's and Mr. Claude Phillips's independent conclusions, there is little room for doubt that while we still retain Mazo's fine copy at Dulwich, the portrait painted by Velazquez at Fraga has visited us only for a moment and has unfortunately passed from us.

fully wrought on every side, as is the case with the figures of the Parthenon pediments, whose destination for a single point of view cannot possibly be doubted. Nor is it a necessary condition that such statues should have a wall at their back; Myron's group of *Athena and Marsyas*, and also his *Diskobolos* were fully detached, but, in spite of their all-round finish, only one face of each is intended, or indeed suited, for contemplation. Every other point of view fails to arrest the beholder's gaze; only that one invites his steadfast contemplation; the work itself, in Hildebrand's apposite phrase,<sup>2</sup> shows the spectator where to stand. That is still the case with the creations of Praxiteles. It is true that one can look at the *Satyr*, the *Sauroktonos*, even the *Hermes* (at least now, in the absence of the right arm), from the side as well, and, in fact, professional photographers are fond of choosing this oblique point of view by preference, probably thinking that it enables them to include as much of the original as possible in a single photograph; but, as a matter of fact, no one, unless he be interested as a specialist, on the archæological or the artistic side, in some detail will ever gaze at these figures of Praxiteles except from the front; even with the photographs taken from one side our eye strives to recover as much as it can of the front view. At the most an exception can be made for the head, which, being placed more or less diagonally to the body, comprises in itself two different positions.

In the presence of the works here cited the ordinary beholder takes up his position so automatically that very few, probably, have any idea how uneven and unfinished the *Hermes* looks from the back,<sup>3</sup> or how short and lumpy the right foot of the *Satyr* becomes when beheld from the side. The back leg of the *Sauroktonos*, again, when seen from the side, has the effect of being

\* Translated for the author from the German.

<sup>1</sup> *The Burlington Magazine*, Vol. xviii, 1910, November, pp. 71 *et seq.*

<sup>2</sup> *Das Problem der Form*, 6th edition, pp. 69 *et seq.*

<sup>3</sup> See the reproduction and description of Olympia, in *Treu*, Text III, pp. 202 *et seq.*, fig. 233.



## On the Anzio Statue

twisted.<sup>4</sup> Students of the antique are well aware of the shortness of the *Laocoon's* thigh; when seen from the front, the only point from which this group was meant to be seen, it passes wholly unnoticed. Anyone who should take the facts just mentioned for faults might pass the same judgment on the relations in height (*Höhen-rapporte*) between the different portions of a relief, in so far as they vary from reality. The truth is rather that the artists were everywhere concerned only with the one point of view, and that from this point of view the picture presented to the eye was perfectly correct. The sculptors carried out the other sides only in order to satisfy the claims of the statue form, to prevent the said picture being abruptly broken when the spectator moved to one side, but their attention was bestowed on the subordinate sides in so far only as they helped to influence the picture presented by the principal front, and to give it shape; the appearance of these subordinate sides, when looked at by themselves, was, in the cases mentioned, a matter of indifference to the sculptor.

The phenomenon of which we are speaking is not peculiar to the antique. It occurs in a high degree with Michelangelo.<sup>5</sup> Anyone who looks at his *Gigante*, *Giuliano*, *Lorenzo*, or *Moses* from the side will be astonished at the change, amounting sometimes to distortion, in the picture that they present. But that is just because, for the artist, the front view was all in all; it was only for its sake that he carried out the other sides, and in the majority of cases he withdrew the latter from view by the situation in which the work was set up; if we wish to become acquainted with these side views we must have resort to casts.

We do not grudge a picture its right to prescribe to the spectator the distance at which it shall be seen, even if it be not painted on the "divisionist", "pointillist", or any other special system. A carpet or a piece of tapestry will not be judged by its back, except by some one in quest of purely technical details, although even then the design can be recognized completely. Just in the same way a statue composed on the unifacial scheme can demand to be appreciated from that one point of view alone.

Now I have no objection to granting that the statue of Anzio has its points of view from which one can be doubtful about the sex. Such an one is the side view reproduced by Mrs. Strong on her PLATE I. In fact, I go still further: the more we place ourselves to the left of the figure (on the other side it turns its back to the spectator) the more will the impression of masculinity increase,

<sup>4</sup> Manly, *ibid.* III, 115 ff. (The Anzio statue is the only one of the group in which the lower part of the left leg is antique) in Collignon, *Histoire de la sculpture grecque*, II, 1902, p. 326 ff.

<sup>5</sup> There is a little doubt as to the exact connection.

and the view of the left profile seems to be quite that of a youth with effeminate coiffure and clothing. But I assert that these sides were not meant to be seen; the one and only point of view to be considered is that in which the figure's face appears in profile—approximately, but not precisely, that on which Mrs. Strong's PLATE II is based.<sup>6</sup> In proof of this I could appeal not only to the numerous lapses from beauty presented by the other views; the width between the legs in the way the figure stands, the want of harmony in movement and proportions between the upper and lower halves of the body, the lack of character in the outlines of the drapery and the folds which look like rents, the clumsy feet, the left arm looking like a log of wood, the thickness of the neck; defects which, indeed, have often provoked judgments derogatory to the artistic value of the statue. But there is no need of such æsthetic considerations. For the artist himself has declared plainly how he wished his statue seen. First by the cut of the plinth, the longest surface of which runs at right angles to the eye of the spectator exactly in the sense of the view that we have indicated.<sup>7</sup> Secondly by the workmanship, which is carried out carefully and completely from this one point of view only.<sup>8</sup> The more we turn away from this point towards the sides, the harder do the folds appear, the more superficially cut into the stone without the modelling required to make them right, while the unfinished back of the left foot and in the same way the inner side of the garment and the merely superficial separation of the right arm and breast become more visible, the ear and hair show themselves to be only sketched in a summary way, and traces of the drill become apparent in the left ear.<sup>9</sup> A further point: the right arm was of finest marble, as is shown by the fragment still preserved. The left arm is of the same marble as the body of the statue, quite a different kind.<sup>10</sup> But in the oblique view [Mrs.

<sup>6</sup> Better in the *Zeitschrift des österreich. archäologischen Institutes*, VI, 1903, Pl. VII, left (Altmann); after this in the *Epochum*, Agosto, 1907, p. 1. Brunn-Bruckmann, *Denkmäler*, Pl. 583 (Amelung).

<sup>7</sup> Compare also Paribeni, *Bollettino d'Arte*, IV, 1910, p. 303, note 4.

<sup>8</sup> Altmann, p. 188, mentions this already. Compare, for instance, the reproductions in Mariani, *Bullettino della Commissione archæol. e numismat.*, 1909, p. 180 et seq., fig. 6 et seq. Svoronos, *Journal internat. d'archéologie numismatique*, 1909-10, Pl. IV f. An explanation of the reasons which prevent me, to my regret, from agreeing with the explanation proposed with so much enthusiasm by this savant would exceed the space allotted to the present article. I therefore only briefly indicate that M. Svoronos' numismatic and literary analogies appear to me, in essential agreement with Mrs. Strong and Dr. Amelung, to contain insufficient resemblances, and in part even contradictions to our statue, and that his arguments seem to me to lack many links which I regard as indispensable.

<sup>9</sup> I think that Gauckler, *Acad. d. Ins. v. Comptes-rendus*, 1910, p. 43 f., does not attach sufficient importance to these facts.

<sup>10</sup> Compare the report of the mineralogist, V. Novarese, quoted by Paribeni, *ibid.* 304 ff.

Strong's PLATE I] both would have been visible at once: how is one then to explain this extremely inappropriate inequality? Further, look at the platter in this oblique view: it has such a slant that the more one looks the more one has the unpleasant impression that the objects upon it must be slipping down. Finally one might well ask whether, taking this side view, such narrow, sloping shoulders are proper to a Greek *Ephebos*.

If, on the other hand, we look at the statue from the side which has proved itself to us to be the right one,<sup>11</sup> not only have all the æsthetic blemishes with which we found fault disappeared—the back of the foot which made it appear clumsy,<sup>12</sup> the left side of the face and the left arm, which just on this account is finished only in the rough, are invisible, and the surface of the platter is turned away from us—but the composition displays all those choice qualities which I have endeavoured elsewhere to analyze.<sup>13</sup> And I really do not know what could better give an impression of youthful girlhood than the figure thus seen with the gently inclined head, the smooth, rounded shoulder, the light, graceful step.

And further I may point to the fact that those who assert that the figure is masculine proceed consciously or unconsciously from the illegitimate point of view. Hartwig illustrates his article with the side view,<sup>14</sup> just as Mrs. Strong reproduces it on her PLATE I. It is true that she adds approximately the correct view on her PLATE II, and uses also the expression "unilateral view"<sup>15</sup>; but she does both without drawing the conclusions which are bound to follow. And, moreover, she makes a remarkable revelation. When she first saw the statue, then still at Anzio, she had no doubt that it was feminine; it was only on seeing it again in the Museo delle Terme that it struck her as masculine.<sup>16</sup> Now in the Palazzo Sarsina at Anzio the statue stood in the middle of the hall, so that one quite spontaneously saw it from the right side. But when set up in the Museo delle Terme, it had been placed in a corner of the chiostrò, and moreover, in order to lessen the effect of the damaged nose, it was so twisted round that the spectator was forced either to take the oblique view or to see only the left side. So Mrs. Strong saw it

twelve years later, and this impression evidently prevailed.

But there is a series of positive arguments that are brought to bear on the side of the male sex of the statue. So far as these apply to the left arm and the left side of the neck they are disposed of by what has gone before. But if Mrs. Strong finds analogies for certain peculiarities in the formation of the face and in the costume only in male statues, these are, in the main, statues of Apollo or Bacchus, more rarely of Eros, types, therefore, in which it was the usual practice of art to mingle masculine and feminine forms. Could one not argue the other way, and say that the features emphasized by Mrs. Strong represented in the artist's intention the intrusion of the feminine element? Otherwise one might even allege that the long hair worn by these heads was a characteristic of the male sex. The "collier de Vénus", besides, on some of the heads of Apollo that are mentioned, is carried off by a highly developed muscular neck, whereas on the other hand in the figure from Anzio, in spite of the turn of the head, the muscle by which the head is bent does not come into prominence at all. The triple division of the eyebrows is found in the female figure of the *Menelaos* group which I have already placed in near relation to the Anzio statue.

There only remains the chest, and of this it has already been clearly stated<sup>17</sup> that it is corroded on the right side and moreover was probably concealed by the right arm. But I cannot concede that its form is unfeminine. The circular outline of the right breast can still be followed clearly under the garment, and the left breast is of a prominence and convexity for which I know no parallel in male figures, including those named by Mrs. Strong.<sup>18</sup> And if one appeals to medical authorities they, as I can assert from my own experience, are by no means at one in pronouncing for the male sex.<sup>19</sup> The publication of the opinions given in favour of the male sex is at all events desirable, in order that we may see how far they are independent of archæological presuppositions. For my own part I certainly believe that in all such cases medical judgments can contribute, certainly, in a valuable manner towards the solution of the problem, but do not give the solution itself. For the

<sup>11</sup> If the statue, as has often been declared, formed part of a group, that in itself involved its unifaciality. I myself had in view in the passage of my article quoted by Mrs. Strong, p. 80, the possibility that the statue had a counterpart in another figure confronting it.

<sup>12</sup> It may be mentioned, by the way, that the standard of beauty as regards the feet has varied very much in different ages and peoples. See in this connexion, on the Greek foot, Brücke, *Schönheit und Fehler der menschlichen Gestalt*, p. 141; Hauser, on Brunn-Bruckmann, Pl. 598, p. 2 *et seq.*

<sup>13</sup> *Emporium*, Agosto, 1907, p. 5 *et seq.*

<sup>14</sup> *Die Woche*, 1910, No. 3, p. 85 *et seq.*; with reproduction, p. 99. Hartwig himself recognizes (p. 86) the feminine elements in the throat and hips.

<sup>15</sup> P. 82.

<sup>16</sup> P. 71 *et seq.* Cf. *Roman Sculpture*, p. 103.

<sup>17</sup> Mariani, p. 179.

<sup>18</sup> P. 77. The Apollo of the relief of Archelaos, according to the cast, has a flat chest; again, in the Maussollos and the Dionysos of the Thrasyllus monument I find in the photographs no convexity; in the latter case there is merely a puffing of the drapery. Moreover, two of these three examples are again Apollo or Bacchus.

<sup>19</sup> I can now, moreover, appeal to the very valuable discussion in *The Lancet*, November 26, 1910, p. 1569, to which Mrs. Strong herself kindly drew my attention. The twist of the right leg, with which Dr. Vallin (Gauckler, p. 46, note 4) finds fault, is nothing unheard of in Greek art in figures that are certainly those of women; compare, for instance, the Akroterion reproduced in *Emporium*, p. 12; the figure with the lyre on the Lateran base, Brunn-Bruckmann, Pl. 599; the sarcophagus of the *Pleureuses*, Mariani, p. 200, fig. 10.



## On the Anzio Statue

physician may tell us what a part of the body looks like in reality, but it is not his business to judge whether, or in what degree, art in different ages and schools in treating different subjects adhered closely to reality. Is it the physician or the archæologist who has determined the sex of the so-called head of Ariadne in the Capitol? And what physicians have said on the Greek profile, for example, or the well-known outline of the abdomen in Greek male statues, would be very unsatisfactory and misleading without correction by archæologists.

In order to explain the combination of a male figure with feminine attire the supporters of the masculine theory appeal to the ritual observances not infrequent among the Greeks, in which youths appeared in women's dress. But whatever the origin of these observances may have been, the object of the disguise can have been only to give the youths the appearance of maidens to a most deceptive degree. Thus on the vase published by Hauser<sup>20</sup> the youth is completely veiled in a heavy robe and his hair is combed forward on to the breast, so that, if it were not for the delicate drawing of the breast itself, within the contours, one could hardly guess the sex to be male. A similar case is the second vase mentioned by Hartwig.<sup>21</sup> At the same time the method of drawing details within the contours is not specially applied in this case but is a practice everywhere usual in vase painting. But what sort of disguise would there be in the case of the Anzio statue, when the exposed bosom, the gown drawn up high, and the hair tied together gave the lie to any such supposition? To regard this only as an expedient of the artist, who wished to enlighten the spectator as to the true state of things, would be to attribute to the author of our statue a clumsiness in the choice of his means which would place him deep below the level of the naïf vase-painters.

But in the case, adduced by Mrs. Strong, of the Daphnephoros of the Delphic Stepteria, there is no mention at all of a disguise, in such accounts as we possess, any more than there is of a dish with incense, fillet and other objects. And the description which we have of the action of these Daphnephoroi seems to me, moreover, to exclude such a situation as is presented in the statue.

If, then, the figure remains that of a young girl, the whole combination of emblems pointing to ceremonies of expiation leads, as I believe, to the interpretation that I proposed some time ago. And then we may insist on the youthfulness of the figure in combination with the unconcerned, almost cheerful expression, which seems like an illustration of Goethe's line, "Halb Kinderspiele, halb Gott im

<sup>20</sup> *Phidolagos*, LIV, 1895, pp. 385-437.

<sup>21</sup> I am obliged to Dr. Hartwig for a photograph of the Munich copy (No. 1622). Dr. Hartwig thinks that wigs are intended on both vases which seem to me, at least on that published by Hauser, an unnecessary assumption.

Herzen" (Faust, Part I, Cathedral scene, Böser Geist), seeing in them resources by which the artist indicated the virgin: not as herself a kind of expiatory offering, as Mrs. Strong mistakenly supposes me to mean,<sup>22</sup> but merely as being in her blameless purity the most suitable performer of the expiatory action.

If I am in contradiction to Mrs. Strong in what I have hitherto said, I am quite on her side when she rejects the attempts to declare the figure, as it is, to be not in its original unity but a later *pasticcio*.<sup>23</sup> Even if really no parallel were to be found before the Augustan age for the technical peculiarities on which this view professes to be based, we should have to be on our guard against declaring its pre-Augustan origin impossible; for how many original statues, after all, do we possess which are before Augustus?<sup>24</sup> But for everything that has been brought forward, earlier instances are in fact to be found. For the difference in the marble, a finer sort in the head and arm, and a coarser in the body covered by clothing, Mrs. Strong has already quoted the analogous case of the *Demeter* of Knidos, and this analogy is specially striking owing to the circumstance that in both cases the upper piece fits the trunk inexactly, so that it is evident that the join was filled up with stucco. The extent to which carelessness could be carried sometimes in this particular respect is illustrated by works that are certainly originals of the era of the Pergamene kings.<sup>25</sup> The limitation of the fine Parian marble, of which it has been proved by examination that the head, breast, and right arm of the Anzio statue consisted,<sup>26</sup> to precisely these nude parts can astonish no one who keeps in mind the condition under which this most precious of all antique marbles, lychnites, was procured. The strata of this marble, which occurs only underground, are to-day and doubtless were already in the time of the ancients, so slight in thickness that they could not afford sufficiently large blocks for whole statues, save in very exceptional cases, as in that of the *Hermes* of Praxiteles. A sculptor, therefore, who wished to use this marble was absolutely compelled to do his work in pieces. But in that case it would have been extravagance to employ Parian for the draperies, in which the qualities of this marble are not shown to advantage.

<sup>22</sup> She was, perhaps, misled by Mariani, p. 191. This sense, however, is foreign to my own words.

<sup>23</sup> See also, against that view, Paribeni, pp. 303 *et seq.*

<sup>24</sup> So also Amelung, Svoronos, pp. 286 *et seq.*

<sup>25</sup> Compare especially *Altertümer von Pergamon*, VII, Pl. XXIII, No. 69; Pl. XVIII, No. 50; Winter, pp. 100 *et seq.*, pp. 23 *et seq.* The latter figure has the upper part of the body cut crooked, as also the warrior of Delos, Collignon, II, p. 512, fig. 264. The treatment of the folds in the second figure mentioned reminds one very much in more than one place of the Anzio statue, with which the first again agrees in the different impression which the proportions make according to the different points of view. See Winter, p. 101.

<sup>26</sup> See note 10.



What I cannot admit is that the work of the drapery is different in style from that of the upper piece, or that it is inferior to the latter in artistic value, when looked at from the right point of view. I would not willingly miss one chip of the precious work, but if I were confronted with the hard choice of resigning either head or garment, I would unhesitatingly sacrifice the head.<sup>27</sup>

As to the polishing of the feet, Mrs. Strong and Dr. Amelung have already referred to the *Hermes* of Praxiteles. One could cite other works besides, such as the *Artemis* of Larnaka,<sup>28</sup> which Furtwängler was inclined to regard as also an original by Praxiteles, but especially the long series of Attic tomb reliefs, in which we can actually follow the gradual increase in the polishing of the naked surface as opposed to the drapery, which was allowed to remain rough; and it is well known that the end of this class of work is three centuries before Augustus. And if it has been held that in the case of our statue the polishing of the feet goes particularly far,<sup>29</sup> this is easily explained by the effort to approximate in the duller marble to the smoothness of the parts fashioned in Parian.

It would still remain to discuss the estimation of the work from the art-historical point of view, but I fear that I have already sufficiently abused the patience of the reader. I would like, therefore, only to refer quite briefly to the fact that most judges agree with me in dating the statue about 300 B.C. But this, in my opinion, makes the attribution to an "Asian" school extremely questionable. For whatever the facts may be about this "Asian" school at a later period, at the time named its existence is entirely problematic.<sup>30</sup>

Nor can I reconcile the statue any better with the school of Lysippos. The arguments which can be brought forward in favour of that attribution are, first, the disproportionately small head, which is attested as a peculiarity of the figures of Lysippos. But I do not believe that this peculiarity, when once introduced into art, remained confined to the school of Lysippos, without being imitated in other schools. For it corresponds to the general tendency of Greek art, both in sculpture and architecture, towards even slighter proportions, and we find small heads, in fact, in works which are certainly Attic, among them the *Diana* of Gabii, or in sepulchral high reliefs.<sup>31</sup> Further

<sup>27</sup> See on this point Fiedler, *Reise durch Griechenland*, II, p. 185; Ross, *Reisen auf den Inseln*, I, p. 50; my remarks, *Archäolog.-epigraph.-Mitteilungen aus Oesterreich*, XI, 1887, p. 149; Lepsius, *Marmorstudien*, pp. 43 *et sq.* Novarese (note 10) also used the same argument.

<sup>28</sup> R. von Schneider, *Jahrbuch der Kunstsammlungen des Allerh. Kaiserhauses*, V, 1887, pp. 1 *et sq.* especially pp. 10 *et sq.*; Furtwängler, *Masterpieces*, p. 326, fig. 141.

<sup>29</sup> Gauckler, pp. 44 *et sq.*

<sup>30</sup> Bryaxis—the only name to which one could appeal—seems, as Amelung, *Ausonia*, III, 1908, p. 125, also expressly remarks, in the works as yet ascribed to him to have been very closely connected with the Continental, and especially the Attic, school.

<sup>31</sup> For instance, Conze, *Die attischen Grabreliefs*, 2, Pl. CCXXI, No. 1984; *Ausonia*, III, 1908, p. 130, fig. 22.

arguments in favour of Lysippos have been drawn from the turn in the upper part of the body and the movement of the right arm—points which I have myself observed and gone into, when giving an estimate of this artist. Both would carry weight if the movement were made in the direction of the spectator and the appearance of the figure in three dimensions were essentially based upon it. But the figure is composed, as we have seen, to be viewed in profile, and in this view exactly what people might regard as characteristic of Lysippos disappears. The discrepancy between the upper and lower portions of the body is scarcely to be remarked; the statue fits into a long series of development which passes through the *Artemis* of Pompeii right up to the *Nike* of Archermos.<sup>32</sup> Nor does the right arm project any further in front of the main surface of the figure than that of the *Aphrodite* of Knidos or the *Aphrodite* of Capua, which can hardly on account of that peculiarity be ascribed to Lysippos.<sup>33</sup>

This flatness or relief-like quality of the correct view is not exactly favourable to the authorship of Lysippos. A still more telling argument against it is the *bravura* in the mastery of marble, both in the nude and the drapery, for marble is a thoroughly alien material both to Lysippos and his school, who worked, so far as we know, exclusively in bronze.<sup>34</sup> I can conceive without difficulty the original of drapery like that of the great Herculaneum figure or of the Berlin *Maenad* as being of bronze, but that of the statue from Anzio presupposes a specific tradition of working in marble such as is known to us in that period especially in the Attic school.

On a former occasion I gave an attribution to the latter school with all reserve, since the usual stylistic criteria fail us in the case of this statue, and we have to fall back in the main upon the intellectual characteristics of the work. Still I cannot find that the comparisons brought forward by others offer a larger proportion of stylistic conformity than the heads cited by me<sup>35</sup>; in fact no small proportion of all the parallels for various details and for the whole attitude of the figure that have since been adduced by Dr. Amelung, Signor Mariani, Mrs. Strong and others is continually leading to Praxiteles or artists in his neighbourhood. For all that I shall certainly not turn a deaf ear to further instruction.

<sup>32</sup> Compare *The Rendering of Nature*, translated by J. Fothergill, pp. 85 *et sq.*

<sup>33</sup> Nor does Amelung, *Bronze-Bruchmann*, on Pl. 388, p. 6, draw such a conclusion. In the case of *Eros Drawing his Bow* it is not merely the motive of the arm that constitutes the connexion with Lysippos.

<sup>34</sup> This holds good also of the *Tyche* of Eutychides; see Förster, *Jahrbuch des deutschen archäolog. Instituts*, XII, 1897, p. 145.

<sup>35</sup> I consider that I have given in *Emporium*, pp. 16 *et sq.*, with reproduction p. 18, the proof for the female figure of the *Menelaos* group which Mariani (p. 203) desiderates. The heads compared by me are given in their natural inclination, accentuated a little in the case of the *Hermes* only.

# A PICTURE BY GIOVANNI DA BOLOGNA IN THE BRERA BY ETTORE MODIGLIANI\*



STUDENTS of early Italian art will be pleased to learn that the Brera has acquired an unknown work by a very rare master of the *Trecento* Giovanni da Bologna. Giovanni is an artist whose individuality is beginning only gradually to be distinguished from the crowd of Venetian and mainland painters who worked among the lagoons during the second half of the fourteenth century, and the picture in question is only the third which can be ascribed to him with certainty.

The first of his pictures identified was the panel, No. 17, in the Accademia at Venice. As may be seen in the illustration published here [PLATE I, B], it is in eight divisions: in the centre, the Madonna suckling the Child; on their right, S. Peter and S. John the Baptist; on their left, S. Paul and S. John the Evangelist; above, the Annunciation; and below, the white-clad Confratelli della Scuola di S. Giovanni Evangelista. The picture is signed CVANE. DA BOLOGNA. PENSE.

The next discovery was the S. *Christopher* [PLATE I, A]<sup>1</sup>, signed IOANES. DE BONONIA. PINXIT; painted for the Scuola dei Mercanti of Venice; mentioned by Zanetti,<sup>2</sup> Zucchini<sup>3</sup> and Lanzi,<sup>4</sup> reported by Crowe and Cavalcaselle<sup>5</sup> as lost; and recently re-discovered by Professor Moschetti<sup>6</sup> and exhibited in the Museo Civico di Padua.

The Brera picture measures '92 m. by '62 and, as the accompanying illustration shows [PLATE II], represents the Madonna with the Infant Christ in her arms and sitting on a spherical surface, which evidently symbolizes the world, between two bands of angels among clouds, adoring, and offering lilies to the Mother of God. The signature, IOVANES. DE BOLONIA. PINSIT., in Gothic capitals, is legible at the base of the picture on the right. Palæographically the signature shows every sign of authenticity, and textually represents a *quid medium* between the Latin form on the S. *Christopher* and the vernacular on the Venice picture. However, no signature is necessary in order to assign the Brera painting to Giovanni da Bologna. A glance at the picture itself and a rapid comparison between it and the one at Venice are sufficient to justify the attribution beyond question. With the exception of the crown about the Madonna's head in the Brera

picture, which is wanting in the one at Venice, her figure in the two pictures is identical in every particular, even to the detail of the dress, from the circular morse which clasps the mantle on the breast to the pearl border of the under-veil which frames the cheeks and encircles the neck. Also identical are the treatment of the drapery, and certain technical peculiarities such as the vehement and rapid touches of white in the high-lights of the flesh, the eyes and the nails. The attitudes of the Child are very similar, while the Gabriel of *The Annunciation* in the Venice picture, and the adoring angels of the Brera are evidently analogous. Only in the latter work I would call attention to a superiority (perhaps due to restoration having deteriorated the former), the greater delicacy of execution visible here and there, but strikingly apparent in the angels' heads, crowned with garlands of bay decorated with gold, and painted with all the charm, care and fineness of a miniature—a quality unparalleled elsewhere in Giovanni's art.

In our picture also, setting aside certain iconographic motives belonging rather to the Bolognese manner,<sup>7</sup> the colour, the type and the details combine to indicate in Giovanni a painter who, although he had learned his art at home, yet educated himself in the school of the Gothic painters, still tinged with Byzantinism, which flourished in Venice in the third quarter of the *Trecento*, and became their follower. Whether he derives directly from Lorenzo Veneziano, as some critics maintain, rather than from Caterino, as others suppose, is not fundamentally a question of great importance, for both painters represent the same pictorial manner. Perhaps, since Giovanni was already a painter when he arrived in Venice, he was not the direct follower of either master, but occasionally studied and bore in mind the models of the greater and more renowned artists who had similar tendencies and lived around him. And while certain characteristics, particularly his clear and vivid lighting, certain peculiarities of form (such as the folds of his drapery, the full neck of the Madonna, etc.)—indeed, the essential spirit of his art—undeniably approach him to Lorenzo who was the most powerful representative of that art, yet we need not disallow the influence of Caterino

<sup>7</sup>But the influence which I see above all others in the *Madonna* is the Bolognese, and particularly the influence of Lippo Dalmasio; remembering the *Madonna* signed by Lippo, preserved in the sacristy of the church of the Collegio di Spagna at Bologna, and another as well, also signed, in private ownership, which I saw some little time ago in the *atelier* of a Milanese restorer. And, indeed, it is not impossible—as some critics have thought (see Testi, *Storia della pittura veneziana* Bergamo, 1909, p. 302, n. 4)—that Giovanni knew Lippo before he went to settle in Venice, although I do not consider it by any means proved that Giovanni was already in Venice in 1377. Even if we admit that the indication of the year 1377, given by the "Mariogola" of the Mercanti, may refer to Giovanni's S. *Christopher*—which, however, is very doubtful—it is no proof, in my opinion, that the artist painted it immediately after 1377.

\* From the *Illustrations of the Italian*.

<sup>1</sup>The picture was first shown at the Istituto Italiano di arti grafiche e belle arti, and supplied us with a photograph of this picture. At the request we have been enabled to include it among the illustrations of Signor Modigliani's article, and thus offer for comparison the complete number of Giovanni da Bologna's known works.

<sup>2</sup>*Descrizione istorica delle opere pubbliche d'arte venetiane* (Venice, 1731), p. 140.

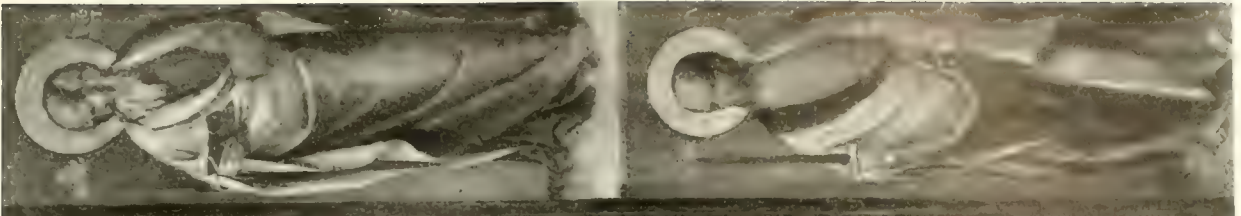
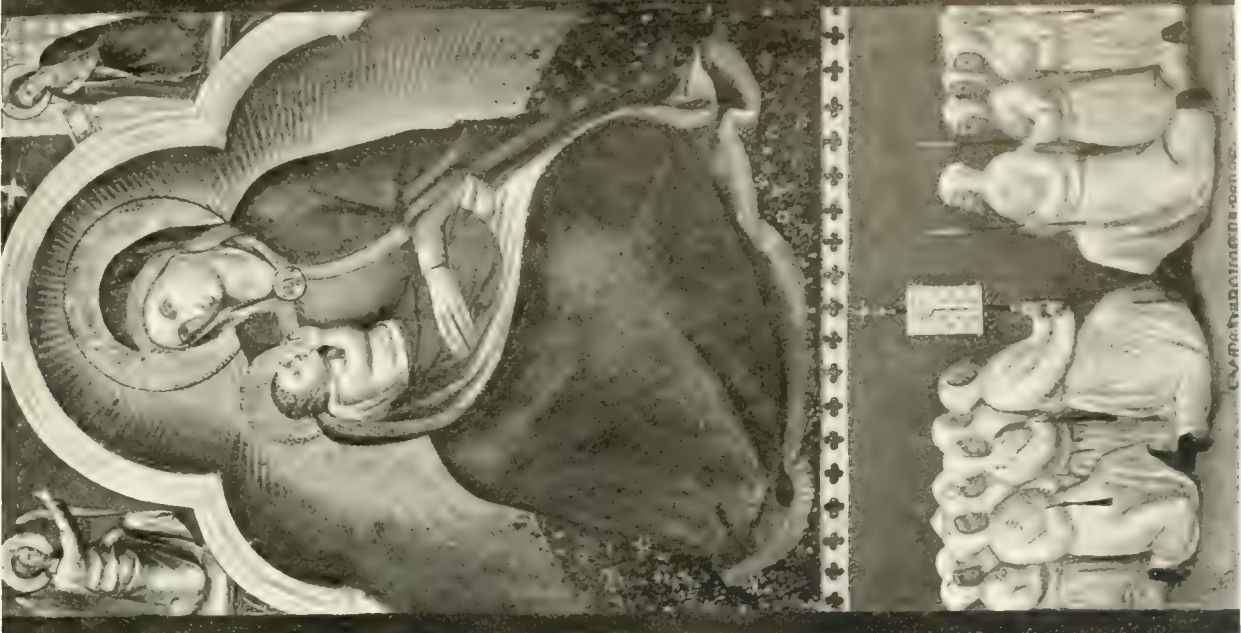
<sup>3</sup>*Le pitture antiche del Museo Civico di Venezia*, Fondo Correr, N. 538.

<sup>4</sup>*Storia della pittura italiana*, Pisa, 1790, Vol. V, p. 17.

<sup>5</sup>*Storia della pittura italiana*, Firenze, 1901, Vol. IV, p. 86.

<sup>6</sup>*Memorie storiche della pittura in Italia*, Venezia, 1901, Vol. I, p. 17.













LA VERGINE E IL BAMBINO CON I SANTI GIOVANNI BATTISTA E GIOVANNI EVANGELISTA



## *A Picture by Giovanni da Bologna in the Brera*

also, to whom perhaps he owes a certain sentiment of simple humanity rather than any details of form.

Of the three works of Giovanni da Bologna which have come down to us, the Brera picture is probably the second in order of time, leaving the priority perhaps to the *S. Christopher* at Padua, and placing third No. 17 of the Accademia at Venice. Two of the main reasons which lead me to this conclusion are, firstly, the more popular character and greater realism of the Venice picture with the uncrowned Madonna, and the ground on which she is seated covered with flowers; secondly, the evidence of the signatures. The first is entirely in Latin, indicating perhaps the intention of a foreign painter to give his name in

its official form, while the third signature, written in Venetian,<sup>8</sup> is indubitable evidence of his long residence among the lagoons.

The rectangular shape of the Brera picture, without any arch, a form somewhat unusual at the period, may raise doubts whether it may not be a side-piece cut off from a work of larger dimensions, but this supposition is shown to be unfounded, when we observe that the priming and colour do not extend to the extreme edges of the panel, but leave a border of bare wood about two inches wide. The picture may have been the centre of a polyptych, but we have no positive proof that this was the case.

<sup>8</sup> Note the forms: Latin, *Johannes*; Venetian, *Zuane*; Bolognese, *Zuan*, *Zvan*.

## AN INTERPRETATION OF THE PHAISTOS DISK BY F. MELIAN STAWELL (NEWNHAM COLLEGE)

**I**N January (1911) there appeared in "Harper's Magazine" an essay by Professor Hempl, of Stanford University, that attracted, and deservedly, a considerable amount of attention. It contained a proposed key to the solution of the symbols stamped on the famous clay disk found in 1908 by Dr. Pernier of the Italian Mission at Phaistos, in Crete. By the kindness of Dr. Evans and the Clarendon Press I am able here to reproduce from "Scripta Minoa" full illustrations of the disk itself, and of the forty-five separate signs printed upon it.<sup>1</sup> As yet no other example of the script has been found, though it may have affinities with the other forms of writing practised in Crete. Until this year no one had published any attempt at decipherment, and full credit must be given to Professor Hempl for being first in the field. We who follow reap the advantage of his labour, and personally I have no doubt that many of the sound-values he proposed are right. Also, the markedly pictorial character of the signs made it probable from the first that he was correct in supposing that the script might be some kind of syllabary, each sign standing for the first letter or first syllable of the common name for the object. But the trouble with Hempl's interpretation was that some of the names he assumed did not fit the signs, while others could hardly have been common in Greek of any period; further, his reading was in anything but natural Greek; and finally, the sense it gave could not be called satisfactory. Still, there were at least one or two words, *Ἀθήνη* and *σεμνή*, which seemed very probable, and many of us, who were interested in Greek, thought that something might be done by working on Hempl's lines. The

result has been what I cannot help thinking is the discovery of a simple and reasonable system which gives a most interesting and coherent sense.

I have had valuable help and criticism from various friends,<sup>2</sup> especially Miss Jane Harrison and Mr. James Cunningham of Argyll Lodge, S. Andrew's, who was the first to read B 25 (*Μάμερα* on Hempl's system, *Μάμερα* on mine), and who suggested *κλάδος* for the olive-spray. The essential point in the investigation was to find, if possible, a natural word or word-root, suitable to the object presented, and this, I believe, has been done. From the nature of the *débris* among which the disk was found, both Dr. Pernier and Dr. Evans dated it at the close of the Middle Minoan period, *circa* 1600 B.C. Therefore, if the language turned out to be Greek, it was likely to show a primitive character, which I consider it does. But therefore, also, one could not expect that all the words would actually be found in historical Greek. I think, however, that I have sound analogies for any forms that I have assumed. It has been known for some years that there existed in historical times a Cyprian syllabary with peculiar characters of its own, and it seemed likely that there might be some connexion between this and the script on the disk. But as scholars do not date the oldest Cyprian inscription further back than the seventh century B.C.,<sup>3</sup> neither the rules nor the signs were likely to be identical in all respects. I was entirely ignorant of the details of the Cyprian script, and it occurred to me that I might draw some advantage even from this ignorance. If, independently, a coherent scheme could be made from the disk itself, and if afterwards this could be seen to have affinities

<sup>2</sup> None of them, however, is in any way connected to my conclusions.

<sup>3</sup> See, for instance, Thumb, *Handbuch der Griechischen Dialekte* Heidelberg, 1909, §268.

<sup>1</sup> The early discovery (and subsequent loss) of what is obviously printing is of singular interest.

# An Interpretation of the Phaistos Disk

with the Cyprian, the coincidence would be, so far as it went, additional evidence. And this did turn out to be the case. After I had worked out the values to my mind, I compared the result with the Cyprian syllabary (and its allied forms), as given on p. vii of Thumb's "Handbuch", to which I must refer the reader. I found a distinct correspondence which seemed plainly to indicate that many of the Cyprian signs were the linearized descendants of those on the disk. My data did not allow the comparison to be complete. Thumb gives only the best-known among the Cyprian characters, while the disk itself is so small and has so much repetition that it can hardly contain all the signs that must have been in use. But taking the twenty-seven sounds represented in both scripts I found that in twenty-one signs there appeared a marked affinity, in two a connexion seemed possible, and only in four could I trace no likeness at all.<sup>4</sup> The correspondence in the rules will appear below. I give on pages 25-27 an explanatory table of the signs.

## NOTES.—(A) ON THE SIGNS.

It will be noticed with interest how many of the words are Homeric and of old Indo-European stock.

2. *The Man's Head*.—Either *ἀνὴρ* or *ἄνθρωπος*, the only Greek words for *man*, would do for this sign, since both give the same sound-value. It happens again (in Nos. 8, 32, 35, and perhaps also in 28 and 34) for the signs to be so chosen that more than one word might naturally be guessed, but in each case all would give practically the same value. This may actually have been foreseen, as a latitude of this kind would be a real advantage in picture-writing, giving the reader more than one chance of guessing right.

3. *The Criminal*.—I take the mark on the face to be a brand. The original object of branding is that the criminal should be a *marked man*. Our use of "criminal" is exactly parallel to the use of *κακός*.

12. *The Shield*.—The other common name for shield is *σάκος*, and for the purposes of this inscription it would not matter if the reader did guess *σα* wherever the shield-sign occurs. (See below on the reading and compare NOTES B. IV.)

14. *The Weaving-weights*.—The Homeric loom was upright (like the Icelandic) and actually in classical times we know that the warp was weighted at the bottom (like the Icelandic) to keep the threads straight. The slots that Evans observed are, I

suggest, for the attachment of these threads. If the weights were used in pairs like this and if the odd threads were tied to the slots we see, and the even threads to corresponding slots on the opposite side, it would help to keep the lines of the warp apart so as to allow the passage of the weft. The weaving-weights that survive are mostly of this shape but are not in pairs,<sup>5</sup> the primitive arrangement having, I presume, been superseded by the later *καρόνες*.

The word that I have proposed, *καίρωμα*, does not, so far as I know, occur with precisely this sense in any author extant, but it is clear (a) that its meaning varied, and (b) that it, like its cognate *καῖρος*, *καίρωσις*, had something to do with the *fastening and dividing of the warp*. Homer applies the epithet *καιροσέων* to linen *closely-woven* (Od. vii, 107). Hesychius refers to *καιρώματα* as τὰ διαχωρίσματα τῶν στηρόνων πλέγματα (cf. Eustathius, 1571, *locus classicus*), while Callimachus (Fr. 265) uses *καίρωμα* to mean the web in general.

It does not seem far-fetched to suppose that it, or one of its cognates, could have meant this arrangement of the weights to which the threads were fastened and which helped to divide them.

17. *Plane (Scraper)*.—Not, of course, in an elaborate modern frame, but made like a short-handled broad-edged chisel. I am not sure of the actual word, but from a host of passages in Homer it is practically certain that the Achaeans must have had some polishing-tool the name of which began with ξυ.

18. *Carpenter's Angle, or Set-square*.—The word guessed for this, *ράχis*, appears originally to mean *ridge*. Heretofore it has not been known to occur with precisely the required sense, but I think we may now recognize it in Soph. (Fr. 21), *κείσθρα σιδήρῃ πλευρὰ καὶ κατὰ ράχιν* (ἤλυνε παίων).<sup>6</sup>

"(He beat out) the sides with the iron hammer and according to the square (*rachis*)".

19. *Primitive Plough-handle*.—Compare the illustration of a plough, still used in Mysia, in the "Dict. Ant." (Aratrum). Hesiod speaks of an *αὐτόγυον* or plough-frame made all in one piece from a forked bough. In our sign I conclude that the short end is the plough-tail, while the longer served for share-beam, the upper limb representing the spring of the pole.

20. *Mead (Strong Drink)*.—I owe this suggestion to my friend, Mr. R. J. G. Mayor. It seems to me undoubtedly right, and it has the *naïveté* that marks the whole signary. Evans observes that the vase is of the primitive *ἄσκος* type, and in
















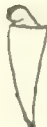
<sup>4</sup> The four are as follows. *Connexion doubtful*—a (*αἰλουρος*), c (*καὶ*), *Irregular*—19, 21, 30 (*ἀλγος*, third sign Thumb), 31, 32, 33, 34, 35, third sign 14 (*λαβή*), 36 (*λαγός*), 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

<sup>5</sup> There are, however, ancient Cretan weights, cubical, with a hole pierced at each of the four corners. See Brit. Mus. Vase Room I. Readers of *The Burlington Magazine* may be referred also to the able article by Luther Hooper in the February number, *The Technique of Greek and Roman Weaving*. Mr. Hooper, himself a skilled weaver, shows what splendid results can be obtained by the simplest appliances.

<sup>6</sup> These two words are conjectural, this part of the passage being corrupt.


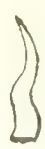


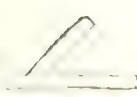













# An Interpretation of the Phaistos Disk

## EXPLANATORY TABLE OF THE SIGNS ON THE DISK (The numbering and order are taken from Evans's "Scripta Minoa") The vowels should be pronounced as in Italian.





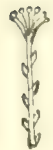




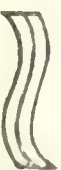

Object	Greek Name or Word-root	Sound- Value	Object	Greek Name or Word-root	Sound- Value
1 	Running Man	θέων thē, thē	9 	Tiara	τιμήνης (H.) ti
2 	Man's Head	άνήρ, άνθρωπος (H.) án	10 	Arrow	ίός iō
3 	Bad Man (branded criminal)	κακός kā	11 	Bow	τόξον (H.) tō
4 	Captive	άιχμήλωτος ai	12 	Shield	ώπης ō
5 	Boy	παῖς (H.) pa	13 	Club	κορίνη ko
6 	Woman	γυνή (H.) γν, κυ	14 	Pair of Weaving- weights	καίρωμα ka
7 	Woman's Breast	θηά (H.) (cf. τιθήνη) ta	15 	Axe	πέλεκυς pe
8 	Hand bound with Cestus	χείρ οι κεστρός k	16 	Dirk	μάχαιρα (H.) ma



# An Interpretation of the Phaistos Disk

	Object	Greek Name or Word-root	Sound- Value		Object	Greek Name or Word-root	Sound- Value	
17		Πλάνη, ἡ ὁριζωνία	πλ	26		Horn (of Ox)	κέρας (H.) κε	
18		Carpenter's Angle <i>Though there is only the sound-value in the word, but I think πλῆξ could be the word he has in mind.</i>	πλῆξ (H.) πλ	27		Hide (of Ox)	δέρμα (H.) δε, θέ	
19		Handle of Primitive Plough	ἁρβή ἁρ, ἁρ	28		Foot (of Ox)	βου-πόδες βω	
20		Mead (in jug)	μέθη με	29		Cat	ἄλουργος (H.) α	
21		Comb for the Loom	γτεῖς (κτεῖς) or κερκίς	γτε κε	30		Sheep's Head	εῖς (H.) ω
22		Reins	ἵμας (H.) ι	31		Hawk	ἱρηξ ι	
23		Bolt	(μυχλός (H.) (υ'χλός	(μω, μω (ω	32		Dove	κόλυμβος (H.) κω
24		House	οἶκος οἶκος	ω, ω	33		Tunny-fish	θερρος (H.) θε, τε
25		Ship	πῆξ (H.) π	34		Wasp	σφῆγξ (σῆγξ - moth H.) σε, σω	

# An Interpretation of the Phaistos Disk

Object	Greek Name or Word-root	Sound- Value	Object	Greek Name or Word-root	Sound- Value
35 	Plant of some kind νάρθηξ (νάρδος H.)	να	41 	Mast-rest ἵστοδόκη	ζ
36 	Spray κλαῖος	κλα	42 	Primitive Saw πρίον	π
37 	Silphium σίλφιον	σι, σε	43 	Sambuca, a triangular musical instrument σαμβίκη (H.)	σα
38 	Lotus (seen from above) λωτός	λω	44 	Boar's Head (conven- tionalized) ῆς (H.)	ῆ
39 	Crocus κρόκος	κρο	45 	River (conven- tionalized) ποταμός	πο
40 	Lyre λίρα	λυ			

Homer the goatskin itself is regularly used for carrying wine.<sup>7</sup>

23. *Bolt*.—Hesych. gives ὀχλεῖς as = μοχλός, and the words have been thought akin (*cp.* μία for ἴα, etc.).

28. *Foot of Ox*.—βου-ποῦς is not actually found, but *cp.* βουκράνιον and βούγλωστος. Miss Harrison calls to my notice the phrase applied to Dionysus in the hymn of the women at Elis τῷ βοέῳ ποδὶ θύων (Plut. Q. Gr. xxxvi). Hempl suggested ποῦς, but ποῦς means *any* foot—*e.g.*, a man's—while this one clearly belongs to an animal.

32. *Dove*.—In later Greek κόλυμβος means *a diver*, but Mr. Dakyns observes that Hempl's suggestion is confirmed by the connection between *dove* and *diver*, Taube and Taufen.<sup>8</sup>

<sup>7</sup> In Evans's tracing the vessel has a handle (see his note p. 278), but I cannot detect any signs of it on the fine cast in the B. M. If there was no handle, the resemblance to the askos itself would be all the stronger.

<sup>8</sup> The bird, however, is not unlike a crow, and κόραξ, κορώνη, κελοῖός would give the same sound-value.

34. *Wasp*.—With the wings spread, as often, so as to cover the "waist". σής (Hempl) would give the same sound-value. But σφήξ we know to be Homeric and Indo-European, whereas we do not know the history of σής behind Pindar. Evans suggested that the insect was a bee, and Mr. Cunningham writes that a bee-keeping friend tells him "the Cyprian wild honey-bee is so like a wasp that they can hardly be told apart".

37. *Silphium* was an article of commerce in classical Greece, and Evans has already pointed out that it may appear in the regular Minoan script.

40. *Lyre*.—Compare the lyre on the hydria in the Brit. Mus. (Room of G. and R. Domestic Life, *Music*). Also the lyre in the Minoan signary No. 29b, and for the Saw *cp.* No. 23 (S. M., p. 232).

41. *Mast-holder*.—From Il. i, 434 and the Schol. we learn that the Homeric ship had a piece of timber (ξύλον) set up at the stern-end to support the mast when lowered by the fore-stays. The slot seen in our sign and the notches at top and

# An Interpretation of the Phaistos Disk

bottom may well be for ropes to lash the mast and keep it steady. I cannot but think that the object aslant between stern and centre in the ship-sign is the same board seen in profile.

44. *Boar's Head*.—I am doubtful about this. The difference in treatment between it and the other animal figures is obvious and startling. It does, however, show a resemblance to the boar's head in the more linearised form of the Minoan pictograph (S. M., p. 261), and it may have been taken over from that. Unfortunately it occurs only once on the disk.

45. *River*.—See Evans and Pernier, who agree that this may represent water.

## (B) ON THE SOUND-VALUES.

The signary is partly syllabic and partly alphabetic.

I have allowed a certain amount of vowel variation, but no more than we often find in Attic Greek—viz., (1) an interchange of  $\epsilon$  and  $\tilde{\epsilon}$ , *cf.*  $\tau\epsilon\alpha$ , redpl. from  $\sqrt{\tau\epsilon\alpha}$ ; (2) of  $\alpha$  and  $\tilde{\alpha}$ , *cf.* the parallel forms  $\Lambda\alpha\mu\epsilon\iota$ ,  $\Lambda\tilde{\alpha}\mu\epsilon\iota$ ; (3) of  $\epsilon$  and  $\tilde{o}$ , *cf.*  $\delta\epsilon\delta\omega\kappa\alpha$ , redpl. from  $\sqrt{\delta\epsilon\omega}$ ; and (4) of  $\tilde{o}$  and  $\alpha$ , *cf.*  $\kappa\tilde{\alpha}\omicron\mu\alpha\iota$  contr. into  $\kappa\tilde{\alpha}\mu\alpha\iota$ . As regards consonant variation, the interchange of  $\gamma$  and  $\kappa$  is perfectly regular (*e.g.*,  $\gamma\nu\acute{\alpha}\pi\tau\omega = \kappa\nu\acute{\alpha}\pi\tau\omega$ ), and so is that of  $\delta$  and  $\theta$ , and  $\tau$ ,  $\theta$  being simply "the aspirated dental mute" (Liddell and Scott).

There are no real duplicate signs, but in one instance I have allowed the same sign to have two quite distinct values; No. 23 could be pronounced either *mo* or *o*. This, however, is no worse than our hard and soft *c*, not to speak of other English enormities.

I have treated  $\kappa\rho$  and  $\kappa\lambda$  as equivalent to one letter. But they are practically so treated in the classical poets, not being considered to lengthen necessarily any short vowel after which they occur.

For reading the disk from the Table there are a few points to be noticed.

I. As in inscriptions of the historical period  $\epsilon$ ,  $\tilde{\epsilon}$ ,  $\tilde{o}$ ,  $\tilde{\alpha}$  can stand for  $\alpha$ ,  $\alpha$ ,  $\tilde{o}$ , and  $\tilde{o}$  is equivalent to  $\nu$ . (see Meister, *Die Griech. Dialekte*, pp. 238-9; and L. and S. *sub*  $\nu$ ,  $\eta$ .) Aspirates are not always indicated.

II. When two consonants are meant to be sounded together the first may be written with the sign that usually involves a vowel, the silence of the vowel being inferred. This is a regular rule in Cyprian (see Hempl *op. cit.*, and Thumb.)

III.  $\nu$  ( $n$ ) may be omitted entirely in the script, as in Cyprian, wherever the sound comes before a consonant.

IV.  $\alpha$  may be added to a syllable or a single letter without any indication in the signary; *e.g.*,  $\theta\acute{\alpha}\alpha$  may be read from the sign for  $\theta\epsilon$ ;  $\kappa\alpha$  from that or  $\kappa$ ;  $\iota\acute{\alpha}$  from that for  $\iota$ .

For this I know no parallel in Cyprian, but I am indebted to the kindness and learning of my friend Mr. J. H. Mason for the following from Sanscrit. Monier Williams's *Grammar*, p. 3, § 2 (4th edition): "The short vowel  $\alpha$  is never written unless it begin a word, because it is supposed to be inherent in every consonant."

V. Double consonants—*e.g.*,  $\sigma\sigma$ —are written with only one sign. This is also the rule in Cyprian.

The inscription, on either face of the disk, starts, I believe, as Hempl pointed out, from the upright dotted line at the circumference. Evans suggested beginning at the centre, arguing that by winding out thus, the writer would have a free run for the end of his inscription and would not have to calculate exactly the distance from circumference to centre. This argument would be strong if we assume that the size of the disk was not already determined by other considerations. But this is an assumption, and one that I do not think we should make. It would be odd to choose this circular form of writing *par gaiclé de cœur*, and I would suggest that there may be a very good external reason both for the shape and size of the disk. Both are exactly suited to a pair of cymbals, convenient for grasping in either hand,<sup>9</sup> and Dr. Pernier has already urged that the disk is a matrix. I believe it is a matrix for the cymbals used in the traditional rites of a great goddess, inscribed with the invocation that the worshippers had to chant. It is matter of common knowledge what importance primitive races attach to the correct repetition of the right formula, and hence we should have a natural reason for the care shown in printing the inscription. It will be seen that my reading fully bears out this theory.

If the size of the disk were fixed beforehand, it would be just as difficult to calculate from centre to circumference as *vice versa*, and therefore full weight must be allowed to the following significant fact. The signs are divided into groups, and on Face A the same sign-group occurs twice over, A 15 and A 3. But in A 3 (the group nearest the centre) the signs are *cramped*, and in such a way that it is impossible to tell which sign ought to come first, the man's head or the shield. Now a writer would cramp like this only if he were getting to the end of his space. And, on the other hand, *the cramping would not matter if the words had already been given*, since then the reader would have the clue (*cf.* our use of "*etc.*"). Therefore, I infer that A 15 comes first. This, to my mind, is conclusive, and it may be added that the nearer the circumference the more symmetric are the circles; that on neither face is the central sign really in the centre; and that in drawing a spiral it is natural for the beginning to be the

<sup>9</sup> The actual size of the disk is given in the photographs; diameter 6.67 in. (S. M., p. 23.)





THE THAISOS DISK, FACE 1









# An Interpretation of the Phaistos Disk

more symmetric. Finally, there is no doubt that in so small a disk the inscription is easiest to read at the circumference, and certainly it is best to begin an inscription where it is easiest to read, especially one that is full of repetition.

If, then, we start from the circumference and hold the disk stationary (the signs being just as easy to read upside-down), the inscription runs clock-wise, that is to say, from left to right in the upper arc and from right to left in the lower. (Scholars will compare the resulting change of direction with the *boustrophedon* writing, *i.e.*, in lines alternately left to right and back again, already known to us in early Greece.) If the cymbals were held in position for clashing and in such a way that the dotted line came, to borrow an illustration from the clock, somewhere about 8 o'clock for the right hand (FACE B) [PLATE I] and about 4 o'clock for the left (FACE A) [PLATE II], the inscription would begin with the signs upright and in the place most convenient, under the circumstances, for the reader, *viz.*, close to the thumb. Thus the whole thing would do the better serve the purpose for which I believe it was designed—that of a portable psalm-book.

I have altered the relation of the photographs to the page, but not, of course, to each other. On the disk itself the one dotted line is directly behind the other. This seems to bear out my theory about the pair of cymbals, and the impression of the curves to support the commencement at the periphery: *e.g.*, on Face B the largest circle seems to have been drawn first, in one sweep from the dotted line to the running man, and then the next from the running man to the third fist.

Evans observed that beside the upright divisions there appeared under certain signs a slanting dash (engraved by hand, not printed, like the signs themselves), and that these dashes occurred at corresponding intervals on either face. He suggested that they indicated breaks of some kind in the composition, and taken in connexion with the long dividing line at A 19 and B 19 they produced a markedly rhythmic arrangement of the sign-groups, which actually recalled the strophic character of a Greek chorus. Finally, as there were thirty-one groups on Face A and only thirty on Face B, and as there was nothing else to indicate which face really came first, Evans suggested that Face A might be the second of the two. I believe the content of the hymn quite bears this out: and indeed it is remarkable how many of Evans's suggestions are confirmed by my reading.

The hymn appears to be in a regular dochmiac metre, and this is a fact of great importance since the dochmiac measure was the one traditionally assigned to Corybantic and Bacchic rites. "Dochmiac verses . . . are based upon a foot compounded of the bacchius and the iambus,  $\sim - - \sim$  - called the *dochmius*. This peculiar foot appears in nineteen

different forms, by resolving the long syllables and admitting irrational longs in place of the two shorts." (Goodwin, *Gk. Gr.* § 302.) The most famous example in classical literature is from the opening speeches of Cassandra in the *Agamemnon*, which show much greater variety than we have here. The "Bacchic" and "Iambic" feet may be intermixed without any definite law.

The upright lines on the disk mark the end of a foot or group of feet: they always coincide with the end of a word, but some of the feet contain more words than one. In the last syllable of a division, as in the last syllable of an iambic line, a short quantity may take the place of a long.

We may now proceed to the actual reading.

FACE B	Sign-value	Translation
B 30	Evans's numbering (32 Hemph's numbering)	
ἄνασσ', ἰά, λῦται,	An-as,i(a),lu-ta!	Lady, all hail, deliver!
B 29 (33)		
δεᾶ ποτανα.	De(a), po-ta-na!	Divine one, Queen!
B 28 (34)		
ἄνσιωπα.	An-si-o-pa!	Now hush! (To a yellow-worshipper) Pause
B 27 (35)		
ἰάνε, δεῖ,	I(a)-ne, de(a),	Heal, divine one!
B 26 (36)		
τύ, δομασσα.	Tu, do-me-as(a)	Thou, victorious
B 25 (37)		
Μάμαρσα.	Ma-ma-ra-sa!	Mamersa! Pause.
B 24 (38)		
κῶθι κροτου.	Ko-thi kro-tu!	Hark to the clash!
B 23 (39)		
πετά, κῶθι ῥά.	Pe-ta, ko-thi-ra!	Lady, O hearken!
B 22 (40)		
ἰά, σεπνή,	I(a), se-p-ne!	All hail, holy one!
B 21 (41)		
τά, δολωῖνα.	Ta, do-lu-na!	Hail, wise one!
B 20 (42)		
ἄγκλα.	An-ke-kla-lu!	Now cry aloud
B 19 (43)		
θηνέλλω, θεᾶ.	The-ne-lo, the(a)!	"Halleluia, Goddess!" Pause.



# An Interpretation of the Phaistos Disk



B 18 (41)

A! Do-do-  
me-na! Ah! Give! give!

B 13 (49)

ā, κλατάγκ,

A, kla-ta-(n)-k! Ho, Clang!  
Pause

B 17 (47)

Ma-kai-ra! Blessed one!

B 12 (50)

ακ(α)κο,

A-k(a)-ko! Give ear,

B 16 (46)

A! Tu, the(a)! Ah! Thou,  
Goddess!

B 11 (51)

α, π(α)τα,

A, po-ta! O Queen!  
Pause.

B 17 (47)

Q(ueen)-ko-k(ing) To whom the  
m(other)! women clash!

B 10 (52)

ā, κλατάγκ,

I(a), a, kla-ta-  
(n)-k! All hail! Ho!  
Clang!  
Pause.

B 14 (44)

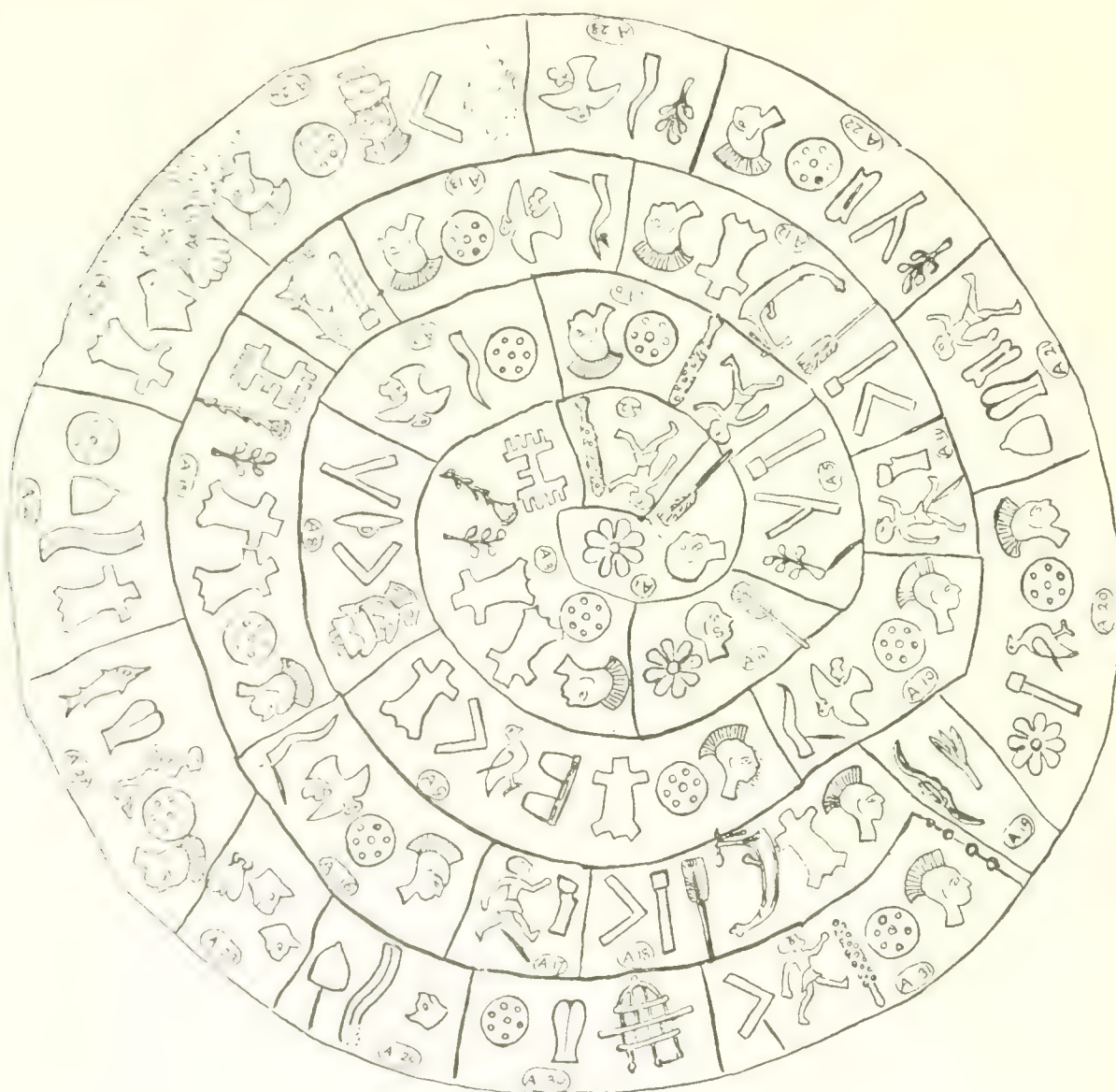
A! Tu, the(a)! Ah! Thou,  
Goddess!



# An Interpretation of the Phaistos Disk

B 9 (53) δεᾶ σέμνῃ,	De(a)se-mo-ne ! Holy divine one !	A 24 (8) ἄνασσα, κυρά,	An-as(a), ku-ra, Lady, Mistress,
B 8 (54) ταᾶ, ῥανναᾶ,	Ta, ra-na ! Behold, beloved !	A 23 (9) ἱκῆναι.	Hi-ke-na ! Come !
B 7 (55) ταᾶ, πότα.	Ta, po-ta ! Behold, Queen ! <i>Pause.</i>	A 22 (10) ἄνασσ', ἱλάν,	An-as, hi-la-na ! Lady, be gracious !
B 6 (56) ταᾶ, Μαρά, δαᾶ.	Ta, Ma-ra, da ! Behold, War- rior, Goddess !	A 21 (11) θῆ', ἱλόν· ταᾶ,	The, hi-lu. Ta, Goddess, be merciful ! Be- hold,
B 5 (57) ἰά, ᾶ, κλατάγκ.	I(a), a, kla-ta- All hail ! Ho ! (n)-k ! Clang ! <i>Pause.</i>	A 20 (12) ἄνασσα, κοολῶ	An-as(a), Lady, I call on ko-o-lo (thee)
B 4 (58) τιω, κρατά,	Ti-o, kro-ra-ta ! I honour (thee), mighty one !	A 19 (13) κρότῳ.	Kro-to ! With the clash ! <i>Pause.</i>
B 3 (59) ἄγγουναότα,	An-gu-na-o-ta ! Queen of the Ways !	A 18 (14) Ἄνθῆνῃ, ἰώ, Μαρά,	An - the - ne, io, Athena, behold, Ma-ra ! Warrior !
B 2 (60) ᾶ, σέμνῃ	A, se-mo-ne Ah, holy	A 17 (15) βῶθει.	Bo-the ! Help ! <i>Pause.</i>
B 1 (61) πότα.	Po-ta ! Queen ! <i>End of Strophe.</i>	A 16 (16) ἄνασσ', ἱκῆ.	An-as, hi-ke ! Lady, come ! <i>Pause.</i>
FACE A A 31 (1) ἄνασσα, κῶθι ῥα.	An-as(a), ko-thi Lady, O ra ! harken ! <i>Pause.</i>	A 15 (17) ἄνασσα, (θέθεναι σίγην,	An-as(a), — the- Lady ! — keep the-na sigē(n), silence,
A 30 (2) δολουσσᾶ,	Do-lu-as(a), Cunning one !	A 14 (18) θῶ·	Thu-o. — I sacrifice —
A 29 (3) ᾶ, πότα.	A, po-ta ! Ah, Queen ! <i>Pause.</i>	A 13 (19) ἄνασσ', ἱκῆ.	An-as, hi-ke ! Lady, come ! <i>Pause.</i>
A 28 (4) ἄρῳ,	A-a-so, I will sing,	A 12 (20) Ἄνθῆνῃ, ἰώ, Μαρά,	An - the - ne, io, Athena, behold, Ma-ra. Warrior !
A 27 (5) ἄνασσ', αἶ, λῖτον.	An-as, ai, lu-tu ! Lady, oh, thou must deliver !	A 11 (21) βῶθει.	Bo-the ! Help ! <i>Pause.</i>
A 26 (6) Δεᾶ ποτάς,	De(a) po-ta-as, Divine one, mighty Queen !	A 10 (22) ἄνασσ', ἱκῆ.	An-as, hi-ke ! Lady, come ! <i>Pause.</i>
A 25 (7) ὀῆ, ἱκαᾶ.	De, huk(a) ! Divine one, Giver of Rain ! <i>Pause.</i>	A 9 (23) ἄνασσα, δέκαι, κορά δεᾶ,	An-as(a), de-kai, Lady, receive, ko-ra de(a), maiden divine,

# An Interpretation of the Phaistos Disk



A 8 (24)

ku-ra, xu-la

Ku-ra, xu-la! Mistress, the  
spoils!

A 7 (25)

hi-ke

Hi-ke-as(a) or Oh, come!  
Hi-ke-sa!

A 6 (26)

an-a-to, ko-thi

An-a-to, ko-thi! Lady, hearken!

A 5 (27)

mo-le-na

Mo-le-na! Draw near!  
Pause.

A 4 (28)

io, kalo

Io, ka-lo! Behold, I call!

A 3 (29)

an-as(a), (the-na  
si-ge(n))

An-as(a)!—the-  
the-na si-ge(n), Lady!—keep  
silence!

A 2 (30)

ko-thi

Ko-thi! Hearken!

A 1 (31)

io, kalo

Io, kalo! Behold, I call!  
End of Antistrophe

# An Interpretation of the Phaistos Disk

## NOTES ON THE READING.

B 30. λῦται = λῦσαι. (So λίτον A27 = λίτον. Fut. Imp., a tense of the mood not found in classical Greek, but natural and expressive.) The forms tend to show a nonsigmatic character, which fits in both with Cyprian and Æolic. There is also a preference for α above η, and we find ξν for σν, as in Æolic.

B 29. *cf.* πότνα θεά, Od. v, 215 and elsewhere.

B 27. *ἴανε*. Aor. 2, regularly formed from *ἰαίνω*.—The verb is used in this sense by Quintus Smyrnaeus, harking back, I believe, to an archaic use.

B 26. *δομάσσα*.—I assume an adjective *δομά-εσσα* as from a base *δομα*, *δομάσσα* might also be read, and for *δαμάω*, see *sub voc.* L. and S. But the form with *ο* seems possible at this date in view of the Lat. *domitus*.

B 25. *Μάμερσα* is actually an old name for Athena (see L. and S. and *cf.* Lat. *Mamers*.)

B 24. *κῶθι*.—*κοῶ* is an old verb (*e.g.* Epicharmus). The imperative is formed as in *λῶθι*.

B 23. *πτά*.—I assume a shortened form for *πότα* *cf.* *ἄνα* for *ἄναξ*. *πότα* must have been the original form of *πότνα*, the *ν* strengthening the stem, as so often (*cf.* *πότις*, the accepted original for *πόσις*.) The word may surely be recognized in the name of the old Roman goddess "*Vica Pota*", "*Victress, Mistress*". (Liv. ii, 7. Cic. De Leg. ii, 11, 28, *a vincendo et potuundo*. Preller. Röm. Myth., p. 609. I owe this reference to Mr. Cunningham.)

*κῶθι ῥα*, *cf.* *κατά ῥ' ἔξεν*, Il. xxiv, 522 = "do sit down". Here and in *τᾶ*, below, we seem to see the earlier, and, as it were, more massive sense of the Homeric phrases.

B 22. *σεπνή* (✓ *σεπ*) *e.g.* *σεπτός*.—Parallel to, and more primitive than, *σεμνή*.

B 21. *τᾶ*.—*cf.* Od. ix, 347 : *κύκλωψ, τῆ, πῖε οἶνον*. Also the Cyprian Insr., (135 Deecke Sammlung.) *δολοῖνα* = *δολόονσα*, *cf.* the *δόλοι* in which Athena delighted.

B 19. *θηνέλλω*.—Survives in the lighter phrases of Archilochus and Aristophanes "*τῆνελλα, καλλίνικε*"; *cf.* our "*Hooray*" and the Norman "*Haroo*".

B 18. *δοδόμεναι* = *διδόμεναι* *cf.* *δόμεναι* Il. i, 116.—Inf. for Imper. as often (*cf.* *θέθεναι* A 15 = *τίθεναι*).

B 15. *γυναικοκρότον*.—Voc. as from *γυναικοκρότος*. (It might also mean "*Lady of the Clash*": *cf.* *queen* cognate with *γύνη*.) Rhea is actually called *χαλκόκροτε* in an Orphic hymn (Abel, xiv, 3.) And see Pindar Isth., 7 (6), 3.

B 14. *ἀντίθη*.—Att. *ἀνίστη*. For the avoidance of sigmatism, *cf.* *ti-shitha-mi*. Skt. redpl. from ✓ *stha* (L. & S. *ῥστημι*).

B 13. *κλάταγκ*.—Onomat. and half-way between ejaculation and verb, *cf.* our *Clank, Clang*. (For the effect in the poem compare Tennyson "*Clang, battleaxe and clash brand! Let the King reign!*") The whole context makes it clear that the object

of the cymbal-clashing was to arouse the goddess; "Hear us, Baal!" The word *κλάταγκ* itself may be the ancestor of the famous *κόγξ* in *κόγξ ὄμπαξ*, "the cry of the initiated," according to Hosychius.<sup>10</sup> The suggestion has been made to me by a friend that *ὄμπαξ* itself may be connected with Lat. *incus* (*anvil*.) An original *όν-κακ-ς* would imply only a perfectly regular change from *κ* to *π* and from *ν* to *μ*. The whole phrase would then mean "Clang the gong (cymbal)!" Mr. Cornford has made a similar suggestion (see J. E. Harrison, Proleg. to Greek Religion, pp. 161, 158).

B 12. *ἀκάκω*. Perf. Imp. *ἀκούω* (*cf.* Att. *ἀκηκόα*). The root probably contained the digamma which might account for the long *ω*.

B 6. *Μᾶρά*. The parallel I offer is *Μαρ-νάς*, an epithet of Zeus in Gaza (see L. and S.). The root is probably *μαρ*. *cf.* Hindustani *Maro* = *fight*; *cf.* also *Μάμερσα*, *Mavors*, *Mars*, and possibly *Ἄρης*.

B 3. *ἀγγονάστα*. I offer this with some diffidence, but I do believe it presents a real parallel to *ἀγνῖατα*, "God of the ways," applied to Apollo (Ag. 1065, and *cf.* *εἰνοδία, τριοδία*, applied to Hecate). It has already been thought that *ἀγνῖα* is derived from a perf. part. of *ἄγω*, and my form might well come from the 2nd aor., *ἀγαγόν-σα* = *ἀγγοννα*. The *αν* sign is used for the first syllable, because *ν* is assimilated to the following *γ*; it is indeed always so written in Attic.

A 30. *δολοῖσσα*. (Signs *do-lu-as*. In reading, of course, the *a* is absorbed into the preceding long *u*.) *cf.* *δολόεσσα Καλῖψω*, Od. vii, 245, in a good sense.

A 26. *δεᾶ ποτάς* I take as a primitive form to be compared with the later *ποτνιαδες θεαί* Eur., Or. 318.

A 25. *ῥκα*. This is particularly doubtful. Not only is the first sign obscure, but the adjective I assume (*ῥ-κος*) does not actually occur. But I propose it as a possible cult-epithet parallel to *ῥης* applied to Zeus and Bacchus as "gods of fertilising moisture". *cf.* *ῥη* applied to Semele and *ῥαδες* to the nursing nymphs, and above all *Ὶγης Ἀττης*, the cry in the rites of a great goddess quoted by Dem. 313, 27; also the passage from Proclus (quoted in Proleg. p. 161): "In the Eleusinian Mysteries, looking up to the sky they cried aloud 'Rain' (*ῥε*), and looking down to earth they cried 'Be fruitful' (*κύε*)". (Procl. ad Plat. Tim. p. 293.)

A 24. *κυρά* for later *κυρία*. *cf.* *πότνα* and *ποτνία*. Readers will be struck by the likeness in the next verses to the "*Kyrie Eleison, Christe eleison*" of the Church. So long an ancestry may it have. I take *ι* in *ιλᾶν, ιλοῦ* as short; *cf.* Il. i. 100, 147; but it could also be scanned long.

A 20. *κοολῶ*.—I assume as a form, parallel to, or older than, the Attic *κηλῶ*, both of them being strengthened forms of *καλῶ*. *cf.* Eur. Alc. 359 *ἢ κῆρη Διμήτρος ἢ κείνης πῶτεν ἔρματα κηλῶνται*.

<sup>10</sup> Lovers of Shelley will recall the delightful caricature by Hogg. (*Life of Shelley*, chap. VI. fin.)



# An Interpretation of the Phaistos Disk

(cf. also Thumb § 275, 8 for *καλῶ*, a Cyprian by-form.)

A 18.—The form *Ἀνθή* suggests that the old derivation from *ἄνθος* is right, and that the Anthesteria may have some connection with spring-time and flowers. The first syllable may be short as in *ἀνδροτήτα*, Il. xxiv, 5.

A 9. *δέκα*.—Non-sigmatic aorist. Cf. Thumb § 275, 9.

If this interpretation is at all right, it is obvious that most interesting conclusions would follow. Athena appears at this early stage as a well-nigh universal goddess. Epithets and phrases associated later with other divinities are in this hymn hers. She is sky-goddess, healer, bountiful giver as well as queen of war and of wisdom. The hymn itself for all its primitive character shows already that subtle balance and rhythm, that sense for an effective opening and a dignified quiet close so characteristic of Greek poetry. The drawing of the signs themselves is equally significant. For the first time excavation has given us an example of art that we can feel to be truly Homeric: this is neither the accomplished but decadent Minoan work, nor the crude, if vigorous style of the Dipylon period: it is lucid, strong, graceful, buoyant. The difficult space is covered easily and successfully. The human figures are drawn with a liveliness that even borders on caricature, the animal forms and flowers in less detail, but with a delicate precision that recalls many an Homeric simile, the tools simplified so that only their essential lines are left. It is Homer's method, and the life suggested is Homer's. Weaving and shipcraft, weapons of war, and the lyre are taken as familiar to every

reader. On this little disk we seem to feel the whole life of the Achæians and the future promise of Greece.

\* \* \* \* \*

Perhaps, after so much pedantry, one may be allowed a myth, which shall be true or false, as the reader will, and according to his discernment.

I had read all the words but one,—the one formed by the signs of the olive-spray, the breast, and the hand,—and this I could not decipher. I thought it might possibly be "*κτάγκε*" *Slay!*, but this did not satisfy me, for many reasons; and that evening I confessed to a scholarly friend that it annoyed me not to feel sure. "Oh", he answered, "you must not expect to solve it all at once." But secretly I did.

However, it was late at night, and I went to bed and slept peacefully. In the quiet dawn I awoke suddenly and heard, distinct and clear, like little flying bells, "*κόγξ, κόγξ ὄμπαξ*". "The very word!" I thought, and fell asleep again. In the broad daylight I saw that *κόγξ* was indeed the clue, and gave light on many things.

But I saw something else too. A silver crocus with a golden heart had sprung up in the night, just below my window, the very first crocus of the year. So something else was plain as well. Who was it that had come up through the crocus and in at my window when I was asleep? Who but Shelley himself? Shelley, like a flying, golden snake, bright-eyed and clear-voiced, crying as he cried long ago in the wild, eager tones his friend thought so unsuitable, but which, doubtless, were planned for this occasion—crying, loud and clear, "I have said '*konx ompax*' and it is finished!"

## TINTORET

BY A. CLUTTON-BROCK

**I**T is strange, now that we have long books about many minor Italian artists, that so little should have been written about Tintoret, and that little of no great merit. Since Ruskin praised him, he has been very little criticized, and there has been no minute investigation of the facts of his life or of his art. The chronological order of his works has not been established, and no one has made a serious effort to establish it. But there is an even greater uncertainty about his merits. After more than three hundred years his reputation is still insecure, even among those who are best able to judge, and there is more difference of opinion about him than about any other famous artist.

Miss March Phillips' book<sup>1</sup> is not a great advance upon other books that have been written about Tintoret in the way either of biography or of criticism. We cannot complain that she has found

<sup>1</sup> *Tintoret*, by Miss March Phillips. Methuen, 1902, net.

out nothing new about his life, for very likely there is nothing new to find out. At any rate there are no scandals about him to be reported. He was by all accounts, that is to say by Ridolfi's account, a man of simple and regular habits, who injured no man or woman and was adventurous only in his art. He did not care for fashionable society and would stand no nonsense from Aretino. Miss March Phillips relates all that is known about him so as to give us a clear and pleasant idea of his character. But when she comes to deal with his art she has nothing very valuable to say about it. Her criticism is not foolish and it should be useful to those who know nothing about Tintoret, but it consists for the most part of rather indiscriminate praise, and it does not help us to distinguish Tintoret very clearly from other Venetian artists. Tintoret, she says, "will always appeal most strongly to those who apprehend the imaginative and emotional side of life, and we

cannot afford to ignore that this aspect of life also needs an art which shall give it complete expression". But all the greatest artists deal with the imaginative and emotional side of life, and the one aim of all great art is to give this complete expression. The words would apply to Michelangelo as much as to Tintoret, and yet there is a vast difference between the two artists.

But just before Miss March Phillips has said, "Tintoretto is governed by the rich and potent Venetian temperament; it blurs his sense of form so that it becomes inconspicuous, and what is really natural to his genius is the interpretation of emotion by the use of glowing, restful colour, deepened and heightened by solemn shade and dramatic light". Here she certainly distinguishes Tintoret from Michelangelo, but not from other Venetian artists. He may have the rich and potent Venetian temperament, but he is not governed by it like Titian or Giorgione; and neither his colour nor any other element of his art is restful. The attack of Reynolds is chiefly aimed at his restlessness, and, if he is not one of the greatest artists, it is because of that restlessness and the mental insecurity which it betrays.

Tintoret, in fact, had the mental insecurity of a modern artist; and that is the reason why he is hardly judged by many critics. They are weary of this mental insecurity, and they turn to the great primitives as tired worldlings turn to religion. Fra Angelico and Piero della Francesca seem to ask no questions about life, and the calm of their minds is expressed in the calm of their art. Their figures, like the eremites of Chinese painters, are tranquil with a profound faith. They know good from evil, and are sure of the issue of all conflicts between them. And the artists themselves have an equal æsthetic security. Images are born in their minds which express their deepest moods like music, and are as untroubled as music itself by any conflict between representation and expression.

But Tintoret is utterly lacking in their permanence of mood. Indeed, artists such as Rubens or Veronese have far more of it than he has. They express no profound faith; but we can tell from their pictures what they most enjoyed in the world. They represent for us certain states of being, which seem to them desirable, with great power and consistency. There is a Veronese world and a Rubens world, stamped with their characters and rich with their desires. But Tintoret has painted no such world for us. When he paints parade pictures he evidently does so for his customers, not for himself, and we may be sure that they do not represent anything that he desired. The *Miracle of S. Mark* is more than a parade picture, but it is a representation of Venetian splendour troubled by violent action. The saint seems to be exploding upon it like a shell, and he represents Tintoret's own relation to Venetian art. He

exploded in the midst of it, and destroyed the stability of its moods. His works are a series of adventures both technical and emotional. Subjects seem to suggest moods to him, and with them new experiments in treatment. We cannot take any one picture of his and say that it expresses a permanent state of his mind. He is for ever exploring the possibilities of his art, and seems to live from hand to mouth upon the emotional experiences of the moment.

That is, I think, the essence of the case against Tintoret, and it accounts for his extreme eccentricities and inequalities; for defects and failures that we find in no other artist of his rank; for that utter impotence that overcomes him when he has no emotional experience to express; and for the rhetorical flourishes that mar some of his finer works. But much the same case might be made against Shakespeare, except that Shakespeare has more curiosity about men and things. His works also are a series of adventures, and not one of them seems to represent him completely. They express mental insecurity and a conflict of different desires and ideals, and they are marred by a rhetoric more unscrupulous and more plausible than Tintoret's. Shakespeare, in fact, has glaring defects from which Chaucer is free. But still we regard him as the greatest of poets, because he has the greatest power of vivid representation applied to the most significant facts of human life. When we see one of his tragedies well acted, we discover that he alone of all dramatists can combine poetry with complete illusion of reality. "*King Lear*" is as real as any play of Ibsen, yet it is as poetical as any play of Æschylus. When we see it we have no sense of the dramatist behind it. The events and characters do not seem to be coloured by his mind or to talk his language. We forget even that they are talking poetry; we forget that they are subject to any stage conventions. We seem to be looking at life itself with its forces of good and evil working clearly before us, with a conflict of wills stripped bare of all routine and habit.

Tintoret, in his greatest works, has the same power of illusion exercised upon themes of equal significance, and he has it more than any other painter. We may prefer the earlier art which does not aim at illusion; but before we condemn illusion in painting altogether, we must distinguish between the illusion that is a means to an end, and the illusion that is an end in itself. With Tintoret illusion is always a means to an end, and his end could not be accomplished by any other means. Like the great primitives, he tries to express and communicate the loftiest emotions, but his method is different from theirs, because his experience of life was different. He saw life, no doubt, as a conflict with doubtful issues, for he lived in a world that was troubled by conflicting ideas of the purpose of life. A primitive painter would have had no



## Tintoret

doubts about the Temptation. For him it would have been the triumph of pure good over pure evil. But for Tintoret, living in the Venice of the Renaissance, it was a conflict of two different views of the purpose of life, and his interest was in the conflict more than in the issue. Thus he represents the conflict as Shakespeare would represent it, as an event of enormous interest in itself. And since he is interested in that event more than in its issues, he is impelled, like Shakespeare, to set it before our eyes with all the power of illusion. This is what happened—he seems to say—look at it and judge of it as you will. The primitive painter does not ask us to look and judge. For in his time the judgment of the world was secure. He relates rather than represents; and in the telling of his story he appeals to emotions based upon the common judgment of the world. But since in Tintoret's time there was no longer a common judgment, he, being a sincere artist, had to fall back upon his own personal view of every event that he painted, and he saw events usually as conflicts. So his method of presentment was, like Shakespeare's, inevitably dramatic, and, being dramatic, it aimed at a more vivid illusion than the earlier epic or narrative painting.

His object in works like the great *Crucifixion*, the *Temptation*, the *Last Supper* of San Giorgio Maggiore, the *Presentation of the Virgin*, or the *Cain and Abel*, is to represent the actual moment at which some conflict reaches its height, to represent it as if he had seen it with his own eyes and were painting it just as he had seen it. Hence the cause and the justification of his swift sketching execution. He is not a contemplative artist like Fra Angelico, who makes images of his thoughts, who can express in the figure of an angel the emotions aroused in him by a long tradition of ideas about celestial bliss. To Tintoret every subject either suggests its own sudden and original vision or it suggests nothing. He treats each event that he paints as if it were a new experience of his own that he must throw upon the canvas while it is fresh in his mind; and if there is no experience for him in it he has nothing to paint. He produced many works that are pictures of nothing; but we may ignore these, for he also painted masterpieces more than enough to compensate for them, masterpieces in which complete illusion is the obedient instrument of expression.

Remember when you look at one of his pictures that it is the picture of a moment, of something seen by his mind's eye; for that phrase, which often has so little meaning, can be properly used of him. At his best he does seem to paint from his own vision as the impressionists paint from reality, and his imagined scenes are as vivid as their observations. Yet with all their vividness they are created down to the smallest detail by his

imagination. He is never at the mercy of the model, either in figures or in landscape. Take, for instance, the case of the great *Crucifixion*. There we have all the bustle that Reynolds condemns in him. Yet in that bustle there is a complete consistency of representation, because it is a necessary part of the scene as he has imagined it. The *Crucifixion* means to him the contrast between Christ on the Cross with all that His death will mean in the future, and the busy, indifferent crowd below. The Romans are as ignorant as their proud horses of the power that will supersede theirs; and even in the group at the foot of the Cross there is despair. The Virgin has fainted and the Magdalen has fallen asleep from weariness. In this figure of the Magdalen Tintoret proves himself once and for all a tragic and not a melodramatic artist; for he has drawn her as tenderly as Shakespeare drew Cordelia, so vividly that she seems to breathe, yet with such economy of fact that she keeps her place among all the less moving and significant figures. This power of achieving beauty naturally and without any discord of sentiment at the very height of tragedy only belongs to those artists whose minds are capable of the imaginative experience of tragedy, who tell us what they know about it and do not try to move us by artifices of plot or composition. For it is only when an artist lives, as it were, in the tragedy he has created that he can enrich it with beauties which seem stolen from happiness. When we find a lyrical sweetness in the midst of the very fountain of bitterness, then we need have no doubts about the source of the fountain.

It is, indeed, his lyrical power that most plainly distinguishes Tintoret from merely scenic artists, for a dramatic painter or poet cannot be lyrical unless his mind is disinterested. Lyrical beauty is a flower that must grow; it cannot be manufactured even by the most skilful contriver of effects. There is none of it, for instance, in the *machines* of Gustave Doré or in the calculated raptures of Guido. But some of Tintoret's greatest and most obviously effective pictures are sweetened by it. His *Cain and Abel*, for instance, has a landscape which Shelley might have painted if he had been a painter. Its primæval glory both heightens and refines the primæval horror of the murder. Tintoret is not, like Salvator, absorbed in a mere butchery; the interest for him is in the contrast between the beauty of the earth and the first outbreak of crime upon it. The picture is like a tragedy of Euripides that would be intolerable in its exasperated representation of evil but for the music interwoven through it. And Tintoret, like Euripides, is lyrical in execution as well as in conception. There is a rhythm in his brush-strokes, sometimes so sweeping that it deprives his forms of any character, but often seeming to hll them with his own ardour of




creation, so that they are as fiery and harmonious as the first light sketches of other masters, and yet charged with all the weight of his thought and the daring complexity of his imagination. It is this rhythm that gives its peculiar glory to the *Milky Way*, the composition of which would seem unstable without it, as the sense of Shelley's lyrics would often seem extravagant or unsubstantial without the rhythm of the verse. Both painter and poet make us believe in their world by means of their execution; for that expresses and communicates the emotional state in which they conceived it, and at the same time does its business in the simplest possible way.

It is strange that Reynolds should accuse Tintoret of parading his skill, for no great artist has less pleasure in virtuosity or less power of concealing his failures of inspiration. At his worst he has nothing but a sprawling and blundering facility to help him; he seems indeed to paint out of his subconsciousness, producing absurd and incoherent things that we recognize only by their manner. He is not in the least clever or plausible, but only great with a strange intermittent greatness which is always at the mercy of his moods. His very intellect only seems to work when his emotions are thoroughly aroused. But this means that he

is an extreme example of the artist without those business-like qualities that enabled Titian to conceal his lapses of inspiration. Titian's intellect was always at his command. When he was not interested in his own work he could be interested in the wants of his customers, and he could always apply his mind to the solution of any problem that was set him. Tintoret could only solve problems that he set himself, or rather he did not set himself any problem except to paint his own visions. Except when he is completely an artist he is no artist at all. But his worst works do not impair his artistic integrity. He never tries coldly to work on the feelings of the spectator or pretends to any emotion which he does not feel; and so we need never be in any doubt about the goodness or badness of his work. His masterpieces are sharply distinguished from his failures like sheep from goats, and in execution as much as in conception. Painters often cannot forgive him for his failures because they have not even a technical interest, but for this very reason we can forget them altogether and look only at the long series of his successes in which he paints the wonderful world of his mind with all its troubled glory and sudden passionate experience as a great impressionist paints the visible world.

## A CRAFT-PICTURE BY JAN BRUEGHEL BY CHARLES FFOULKES

AN BRUEGHEL was the younger son of Peter Brueghel the elder, and was born in 1586. In his early years he studied tempera-painting with his grandmother, Marie de Besemers, and later was instructed in oil-painting by Pieter Goetkink. He was Master of the Guild at Antwerp in 1602, and died in 1625. In his paintings, of which there are several examples in most of the Continental galleries, still life, flowers and landscape predominate, while the figures are of secondary consideration. Evidently figure-painting had no attractions for him, and for this part of his pictures he was often indebted to other masters. Rubens supplied the figures for his *Adam and Eve* at The Hague, and Hendrik van Balen (1575-1632), who painted the *Venus, Vulcan and Cupid* in the picture before us, performed a similar service in many other works in which Brueghel painted the landscape. He is generally known as "Blumensamt", or "Fluweelen" (velvet) Brueghel, the latter nickname being, traditionally, due to his fondness for velvet attire. His daughter was the first wife of David Teniers.

The only other picture from his hand which approaches the example before us [PLATE I] in minute technical detail is the *Alegoria del Tacto*, one of a set of four pictures at Madrid, represen-

ting the Five Senses in which several of the details of armour and weapons referred to in this notice are repeated. The work under our consideration, entitled *Venus at the Forge of Vulcan* (No. 678 in the Kaiser Friedrich Museum, Berlin), measures 54 cm. in height by 93 cm. in length, and in this small area are crowded innumerable details connected with the craft of the metal-worker, many of which are to be found in no other work of the period. Brueghel is known to have visited Italy in his earlier years, and it is obviously from Italian surroundings that this picture was painted. The architecture, which bears some resemblance to that of the Palace of the Cæsars at Rome, shows clearly the *Opus Reticulatum* and *Lateritium* which characterize late Roman work; through the arches of the centre upper opening are vines growing upon trellises, and the plain with Etna in the distance suggests an Italian original.

Of the subject as a whole, it may be that the various branches of the metal-worker's craft have been included solely at the caprice of the painter, or it may be that he took his inspiration from the workshops of some North Italian master like Bartolomeo Campi, who died in 1573, but must have left successors or rivals to his business as a goldsmith, armourer, damascener and constructor of military engines.

## *A Craft-picture by Jan Brueghel*

From a careful inspection of the picture there is but little that seems likely to help us in discovering the original of the workshop, except the peascod breastplate [PLATE II, B], immediately beneath the figure of Vulcan, and the brassard [Fig. C] in the foreground beneath the figure of Cupid. These pieces also appear in the *Alegoria del Tacto* at Madrid. The designs upon them bear a striking resemblance to those on a half-suit in the Madrid Armoury [Fig. D], in which the same strong volutes appear on breast and shoulder, and the same lozenge of foliated design occupies the front of the pauldron. Similar suits with less strongly marked volutes are to be found in the Royal Armoury at Turin (C. 13, 26, 30), which have been ascribed by some writers to Pompeo della Chiesa, a Milanese armourer who flourished at the end of the sixteenth century. There is also a half-suit of this pattern in the Musée Cluny, Paris. A similar half-suit is shown on the portrait Marc' Antonio Colonna, the conqueror of Lepanto, in the Colonna Gallery, Rome. It may be that in time we may find similar resemblances in the various examples of goldsmiths' work as opportunity occurs. As a record of the methods of the craftsman of the sixteenth century the picture is of the greatest importance, for, besides showing the forms of the various tools, such as pincers, hammers, shears, etc., it gives us a representation of most of the operations performed in the armourer's shop.

In using the words right and left, I refer to the sides of the picture from the spectator's point of view. In the right upper corner is seen a volcano, which is obviously inserted to give local colour, and need not disturb us in our practical investigations. Beneath this on the spreading plains are men collecting iron ore, while under the verandah of the house at the extreme right are two men working a windlass, possibly connected with a mine. Smoke ascends from the roof of the house, which may be intended to convey the fact that the ore is being smelted within. Below the house is, perhaps, the most interesting of the technical details, the battering-mills driven by water-power [PLATE II, F]. The hammers are raised by cams or wooden teeth set round the axle of the water-wheel, to which a handle is fixed on the near side for use in case the water-power should fail. The anvil on which the hammers fall is rebated on each side, and the hammers have chisel-edged faces, which suggests that the machine is intended for stamping a raised edging or a fluting on the plate. From the hurried action of the man on the right, the metal is evidently being beaten when hot. These cam-driven hammers are shown in Diderot's *Encyclopædia* under "Forge des Ancres" (Vol. vii of Plates, No. xiii), and Dr. Lardner, in his "Cabinet Encyclopædia" (1831), under "Manufactures of Metals", states that such a "tilt-hammer", worked

by water, was used in England in his day. Following the line of the watercourse upward, we find the same power employed to drive a set of four polishing-wheels, of which the outside appears to be of wood, and answers to the "buff" used at the present day to finish the surface of the metal. Above the two polishers is a figure carrying a basket, and near him a man working on the hub of a wheel with a hammer, and farther on again are two men breaking coal or charcoal, and a group of figures round a cauldron which probably contains pitch for *repoussé* work. To return to the foreground again: near the battering-mill, and also heaped in the centre, are portions of suits of plate-armour, many of which are ornamented with the same volutes as those mentioned above. A pair of large bench-shears is set near a cooling-trough, upon which is a cabasset-morion, the decoration of which is apparently copied from an example (E. 89) in the Turin Armoury. A similar specimen is shown in Case 13 in the Met. Mus. New York, Dino Collection. Scattered around with the armour are arquebuses, a scimitar, a rapier, a crossbow, gold, silver and brazen vessels, some coins, and what appears to be a die for striking them. This last item is of interest as suggesting that the Italian armourer was also a coiner, which was sometimes the case in England, for in 1560 the hammermen of the Armourers' Company of London were employed to strike "testons" for Queen Elizabeth. Immediately below the basket of glass bottles and goblets in the centre of this heap is a portion of a *cuisse*, or thigh-piece, of armour showing the thick lining attached to it. The highest point of the heap is formed by what appears to be a portion of a leather *poitrel* or chest-piece of horse-armour. Above this group is a cannon on its carriage, with bells, scale-weights and copper and brass utensils heaped against one of the main supporting walls of the building. Below the breastplate, which has been before alluded to, are two flints and a steel bricket of precisely the same design as that shown on the collar of the Toison d'Or and finely displayed on the rein-guards of the horse armour in the Tower, known as the 'Burgundian Bard.' At the lower margin of the picture, rather to the right of the breastplate, are two long objects which resemble modern rockets with their sticks. To the left of the breastplate is a spanner, either for use with the crossbow shown near by or for screwing up the nuts on a tilting-armour, and close to it is a short-handled object the use of which is uncertain unless it be a tracing wheel for pricking designs on paper, which it seems to resemble. A wheel of this kind is shown in the woodcut of *The Compass Maker* (Der Zirkelschmidt) in Jost Amman's "Book of Trades and Crafts" (page R. ii.). Below the brassard, under the figure of Cupid, is a small bench-vice of

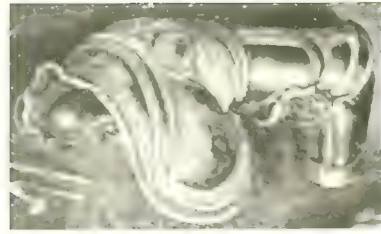








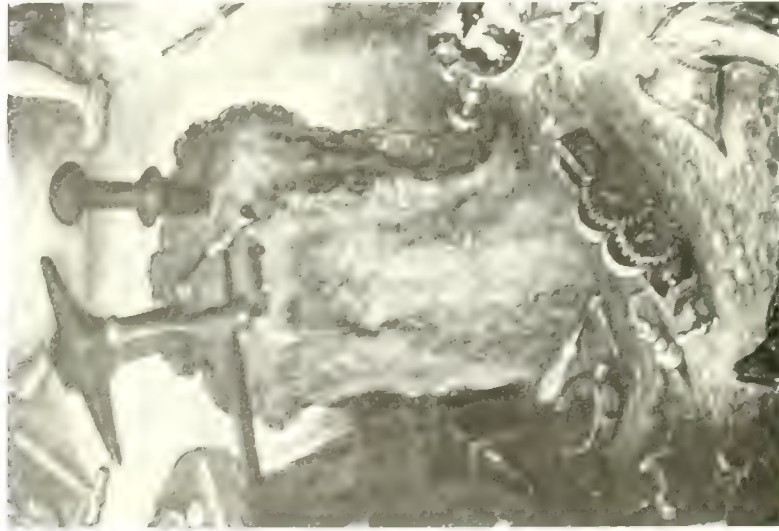




ARMOR OF THE  
SPANISH  
ARMY



ARMOR OF THE ROYAL ARMY, MAINTAINED



ARMOR AND HELM OF THE SPANISH ARMY



THE FALLING MILL, DRIVEN BY WATER-POWER. DETAIL FROM PICTURE



## A Craft-picture by Jan Brueghel

similar design to those used to-day, a key, and two burgonets whose originals I have been unable to trace. Close to Cupid is a block of wood in which are set a helmet-stake, now known as a "bottom-stake" or a "tinman's stake," and a bick iron or small anvil. At the foot of this block, half hidden in the shadow, is a small machine composed of wheels, plain and cogged, set in a frame with adjusting screws, which bears a strong resemblance to the modern burring machine or tinman's "jenny" [PLATE II, E] used for turning up the edge of sheet metal. Upon a three-legged stool to the left are a hand-vice and a *repoussé* hammer, both of which might figure in a modern tool catalogue, and upon a trestle-table adjoining are silver and gold bowls, neck chains, a ring, a medal showing a profile head, a buckle and a three-pronged fork. Above this on a three-tiered stand are goblets, chalices, bowls, watches, rings, spurs, engravers' burins, pliers and a coin with the matrix used for its making. To the right of this stand is an anvil, forge, and bellows, all operated by workmen in early seventeenth-century dress. Immediately above the figure of Venus is a man astride a cannon chasing its surface with hammer and chisel, and above again is shown the cumbrous contrivance with which cannon were bored up to the middle of the eighteenth century. The cannon is hoisted into a frame and lowered gradually, by the man tending the large windlass, on to a drill, socketed in the floor and turned by a beam to which a horse is harnessed. A similar appliance is shown in Diderot's great *Encyclopædia* (published 1750) under "Fonte des Canons," Plate xvii. Behind the drill is a smelting-furnace tended by a workman, and in the floor at his feet is shown the opening of a mould for a cannon. The only object which suggests a Flemish model is the candelabra hanging from the roof on the left.

Of historical references to the craft of the armourer we have but few that give any detail as to the practical methods of the craft. In Hans Burgmair's *W'eisz Kunig* we have a view of Konrad Seusenhofer's workshop, in which all the work is being done by hand and no machinery is shown. The text which accompanies the illustration, however, contains the following sentence: "Now this young King (Maximilian I) invented a new art for warriors' armour, so that in his workshops thirty front-pieces and thirty hind-pieces were made at once." Now, if these pieces were made by hand there would be no reason for the statement, but if, as I suggest, the "new art" consisted in some mechanical process, we may find that the machine shown by Brueghel was part of such an outfit.

In the Record Office (State Papers Dom. Jac. I, clxxx, 71) is an account of some battering-mills erected at Erith in the year 1624, which is prefaced

by the following sentence: "King Henry the eight being resolved to have his armorye alwayes stronge and richly furnished wt thirtie or fowertie thousand armes to be in Rediness to serve all the necessities of the times (how sudden soever) caused a baterie mill to be built at Detford nere Grenewch for the batteringe of plaetes for all sorts of armes." Henry VIII was on very friendly terms with Maximilian, and received from him as a present the suit in the Tower which is Seusenhofer's masterpiece (II, 5), so that it is quite probable that these mills may have been intended to practise the "new art" of which Burgmair speaks.

In a list of tools supplied to John Blewbery and his Brussels armourers at Greenwich in 1514 ('Chapter House Book,' Record Office, *sub anno* 3rd Hen. VIII, Sept. xviii) we find that the appliances used by the armourer were very similar to those used by the metal-worker of to-day. The list includes great and small "bekehornes," or bick-irons, as they are now called, a "pype stake, a creste stake, a vysure stake, a stake for the hedde pecys and two curace stakes." All these are the same as the modern tinman's tools, the last named being for the headpiece and the cuirass. Among the hammers we find "creste hammers, hammers for the hedde pecys, greve hammers," all of which explain themselves, "pleyne hammers," which were either ordinary hammers for all kinds of work or possibly planishing-hammers, and "platynge hammers," which were the heavy hammers used by the "plater" who roughed out the work before the armourer put it together. Mention is also made of "revetinge" or rivetting-hammers, and a "boos" hammer which would to-day be called a "bossing" or *repoussé* hammer. "Ffyls", or files, "chesels, ponchons" and an "andevyl" are also scheduled with a water-trough, bellows, and a tempering-barrel, and the list closes with "stoks to set the Tolys," which were probably handles in which to set the tools, "colys" or coal, and "dobbles". The meaning of the last word is somewhat doubtful, but it may be that the "dobble" was a heavy iron pattern over which the breastplate or helmet was beaten. A piece of this nature, weighing 14 lbs. (III, 209) exists in the Tower Collection, and has been catalogued by Viscount Dillon as being probably a "double," as it is cast and not wrought.

The bells and pots and pans which are shown near the cannon in the centre of the picture may be part of the output of the master-craftsman, or they may be stored for re-melting into cannon. A manuscript in the British Museum (Harl. MS. 4686), entitled "The Order for a Campe or Army Royall," states that when a town is taken "the master-gunner and his company shall have the best bell in the place soe wonne or the churchwardens shall appoynt or compound with

## *A Craft-picture by Jan Brueghel*

the great master of artillery and his counsellor." Père Daniel, in his "*Hist. de la Mil. Franc.*," I, 528, also states that the Grand-Master of Artillery had the right to all the bells and domestic utensils of copper and brass in a captured town for melting down into ordnance.

A copy of the picture in which, however, some of the details are slightly altered is in the possession of Mr. Charles Beard, of Blackburn.

Lack of space alone compels an end to the examination of this most fascinating picture, and the foregoing notes deal only with its salient points. Careful observation through a strong glass, or, better still, with lantern slides, will doubtless reveal more detail which may possibly be of importance, and which may lead to a more definite knowledge as to where and for whom the picture was painted.

## A FORGOTTEN FRENCH PAINTER: FELIX CHRETIEN BY MARY F. S. HERVEY AND ROBERT MARTIN-HOLLAND



ON February 26th, 1910, a picture, numbered 106 in the catalogue, and attributed to Holbein, came up for sale at Christie's [PLATE I]. It was described as follows:—

"Moses and Aaron before Pharaoh by a group of figures said to represent Henry VIII as Pharaoh, who is seated on the left, and seated at the principal part of the Court standing around him. Aaron, on the right hand, holds his staff, which is transformed into a serpent. On panel, 69 in. by 74 in. Formerly in the collection of the Prince de Cerny."

A glance revealed that the attribution to Holbein was unfounded. Moreover, there was nothing to connect the Pharaoh with Henry VIII, nor could any of the well-known personages of that monarch's Court be recognised in the surrounding figures. The description was evidently a misfit. But the work was nevertheless interesting: and the question arose, who were these personages, obviously portraits, masquerading as Biblical characters, and by whose hand produced?

Something familiar in the head of Moses attracted attention, and led to a closer inspection. The scrutiny was rewarded by the discovery, on the hem of his garment, of the inscription: JEHAN, S<sup>R</sup> DE POLISY. Here, then, was another portrait of one of the two French noblemen depicted by Holbein in the great panel of the National Gallery; hence the well-known features. Spurred by this interesting find to further examination, the names of two of the Ambassador's brothers, GUILLAUME S<sup>R</sup> DE CHENETZ, and GAUCHER S<sup>R</sup> DE VANLAY, were next perceived, inscribed in like manner on their draperies. Preceding the name of Gaucher is seen the date 1537, and following it his age, which is undecipherable. After Guillaume's name are the words: AGE 32 (Guillaume was the next younger brother to Jean, the Ambassador, whose age was 33 in 1537).

But there yet remained to be identified the two most prominent figures of this composition of ten persons. Pharaoh to the left, Aaron to the right, divide the picture into two groups, united in the centre by Jean, Bailly of Troyes. Pharaoh—

seated on a sumptuous inlaid throne, arrayed in Roman cuirass, on his head a spiked crown, the right foot resting on the orb, the right arm grasping the sceptre, the left stretched in excited wonder towards Aaron, as the miraculous rod develops into a serpent—can only be intended to personify Francis I. The features, it is true, though somewhat heavy and surrounded by dark hair and beard, show little resemblance to the usual portraits of that monarch. But the attributes of sovereignty are too clearly indicated to admit of doubt, and prudence certainly suggested, at a delicate juncture of the Dinteville fortunes, that the likeness between Francis I and Pharaoh should be symbolical rather than actual.

The figure of Aaron presents no such difficulty. François de Dinteville, second Bishop of Auxerre of the name, the eldest of the four brothers portrayed in this picture, stands revealed by many tokens presently to be described; while the complete similarity in style of painting to two other works containing portraits of this Bishop, still preserved in his former diocese, and assigned by an unbroken tradition to the hand of Félix Chrétien, betrays at the same time the painter of this curious family allegory. To him we shall return anon. The Bishop of Auxerre, draped in some striped fabric of Oriental suggestion, stands erect before the King. The straight-featured, bearded countenance is surmounted by a mitre, between the divided wings of which are inscribed on a disk the words: CREDIDIT ABRAM · DÑO · ET · REPVTATV · EST · ILLI · AD · IVSTITIAM. With extended right hand, he holds the top of the rod, which, curving and circling on the way, terminates at its lower end in the head of a serpent. Beneath his right foot is seen, inlaid in the paved floor, his coat of arms; the identical arms (Dinteville quartering Choiseul) which we shall presently find in the earlier painting of the *Martyrdom of Sainte Eugénie*, and which later were introduced by the Bishop into his famous *carrelage* at the Château of Polisy. The Dinteville motto, VIRTUTI FORTUNA COMES, which appears in both those instances, may here be read





MOSES AND AARON BEFORE PHARAOH BY ELIA GHERARDINI ADMIRAL JOHN H. COLEMAN COLLECTION



MARTYRDOM OF ST. STEPHEN BY ELIA GHERARDINI ADMIRAL JOHN H. COLEMAN COLLECTION

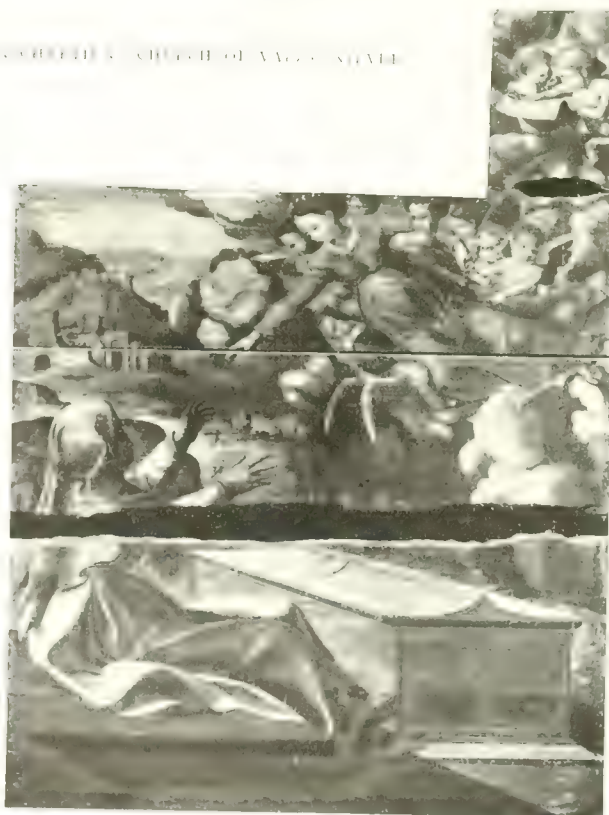








FRANCESCO DI MONTE, THE CHURCH OF VAGGIO, VARESE



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## A Forgotten French Painter: Félix Chrétien

on an entablature at the top left-hand corner of the picture.<sup>1</sup>

Jean, Bailly of Troyes, a pace further back than King and prelate, occupies the centre of the composition. Draped somewhat awkwardly in striped stuff, his head is turned towards the former; one hand indicates the Bishop, the other points upwards, as though he would say, "This is the man divinely chosen, he it is whom you should trust!" An arched opening to the left, and the capital of a column, seem to indicate that the action takes place in a sort of classical hall or portico. Most of the figures present a quasi-Roman appearance which sits oddly enough on this Hebrew-Egyptian scene. But the classical pose is merely a studio affair, and the real date and nationality peep out all round. From the draperies of the figure to the left of Pharaoh, there emerges the fashionable slashed doublet of the sixteenth century; while, at the opposite extremity of the picture, Guillaume, Seigneur Deschenetz, barelegged, and wrapped in a massive toga, looks placidly forth from beneath the plumed cap of the French courtier. The composition is confused and unsatisfactory. The crowded, gesticulating arms form unpleasant angles; the action is strained, the drapery poor. But, with all its limitations, the work is saved from the extreme penalties of mannerism by the excellent portrait-heads; so naïf and true to nature that they restore to it much of the freshness and attraction it necessarily foregoes as a composition. Apart from the Dinteville family, the painter evidently chose his models from amongst his colleagues on the body ecclesiastical of Auxerre. How typical is the countenance here shown just above Pharaoh's head! The chorister (for this must be his vocation), peeping round the corner of the curtain, is equally suggestive; while a specially characteristic head, gazing earnestly over Deschenetz's shoulder, immediately behind the Bishop, is, perhaps, that of Félix Chrétien himself. Several of the figures that appear in this work are also to be found in the *Life of Sainte Eugénie*, painted a couple of years earlier.

What were the events which led these four powerful brothers to appear as suppliants? In 1533, when Holbein painted Jean de Dinteville in England, and in the immediately succeeding years, they were at the height of their fortune.

Such prosperity soon excited enmities; and the split in the French Court caused by the faction of Francis I and Madame d'Etampes, on the one hand, and of the Dauphin (afterwards Henry II) and Diane de Poitiers, on the other, fanned the sparks into open flame. The Dauphin protected the Dinteville brothers. Madame d'Etampes, ranged on the other side, endeavoured to wrest the Bishopric of Auxerre from François de Dinteville, and to get it bestowed on her tool, Pierre de Mareuil. Here, then, is the clue to the allegory. It requires no very lively imagination to perceive the analogy between Aaron's efforts to confound the false priests of Egypt, and to prove himself to Pharaoh the true emissary of the Most High, and the struggles of François de Dinteville to defeat the designs of De Mareuil, and to establish himself before the King of France as the Bishop approved by Heaven. Jean, the only brother who retained some measure of the King's confidence, is known to have acted as intermediary between the Bishop and the sovereign, and is thus seen in the picture.<sup>2</sup>

The facts that are known concerning the painter's life are chiefly due to the Abbé Le Beuf.<sup>3</sup> Félix Chrétien was a chorister at Auxerre. The Bishop François II de Dinteville, attracted by his delicacy of hand in penmanship and painting, took him under his protection, and to him Chrétien doubtless owed his training in art. In due course he became the Bishop's secretary, and when the cloud burst which is foreshadowed in the *Moses and Aaron before Pharaoh*, and the Dinteville brothers were forced to leave the country, he shared the exile of his patron. Chrétien himself tells us this fact in the verses quoted below. The flight took place in 1539. Three years later the Bishop returned, amidst great rejoicings, to his diocese, and amongst his first acts was the appointment of Chrétien (in 1542) to a canonry in the cathedral. In this capacity his name appears in the capitular records (which are much broken and interrupted) for 1554-55. The former of these years saw the death of the Bishop. The archives show that in 1560 Chrétien further became a canon of the Collegiate Church of Notre-Dame de la Cité. In 1566 he seems to have composed the Latin biography of his episcopal protector, to which he alludes in the following lines:—

Is Præsul cujus liber hic dat splendida lecti  
Immeriti pœnas pertulit exilium.  
Vidit eum insonem testisque comesque laborum  
Felix a Christi nomine nomen habens  
Vidit, et est ipsum casu comitatus in omni  
Mœstitieque comes, lætitiæque comes.  
Cui cum non posset majora rependere dona  
Istud scriptura nobilitavit opus.<sup>4</sup>

<sup>2</sup> The whole story is fully set forth in *Monsieur de Dinteville*, by M. de la Roche.

<sup>3</sup> *Monsieur de Dinteville*, by M. de la Roche, 1740. The edition published in 1848 by MM. Chulle et Quantin contains valuable additional notes.

<sup>4</sup> The Bishop whose glorious actions are recorded in this book

<sup>1</sup> See Holbein's *Ambassadors, the Picture and the Men*, by Mary F. S. Hervey, p. 131 (George Bell and Sons). Various works are extant in which the Bishop caused his arms and motto to be introduced. In addition to the instances cited in this article, a drawing may be mentioned of the *Martyrdom of St. Stephen*, by Domenico Fiorentino, preserved at the Bibliothèque Nationale at Paris (this artist had settled at Troyes, and was intimately connected with the Dinteville), and an old painting, half ruined by exposure, representing *Christ giving the Keys to St. Peter*, which is (or was to be seen beneath the projecting roof of a house adjoining the ancient Abbey of Montieramey, once the property of the Bishop.

## A Forgotten French Painter : Félix Chrétien

Chrétien died November 2nd, 1579. The year of his birth is unknown, but some date approximating 1510 would probably not be far from the mark. It seems likely he was a native of Auxerre ; at any rate, two of his name subsequently figure in the list of mayors of that city.

Such a career easily explains the absence of any notice of Chrétien in the art records of the times. His position was primarily ecclesiastical, and as secretary he was attached to the person of the Bishop. Consequently there is no question of finding him employed at Fontainebleau, or on other works where his name might be expected to appear. But, within the confines of the diocese, the art-loving Bishop no doubt found full occupation for the talents of his *protégé*. Tradition, indeed, asserts that François de Dinteville himself wielded the brush, and decorated his country-house at Régnennes, near Auxerre, with landscapes showing the various residences of the see. Régnennes was sold and destroyed at the time of the French Revolution, and of the work of this episcopal enthusiast nothing is known to remain. But, here and there, scattered in remote villages, which once formed part of the diocese, are remnants of mural paintings, or of saintly legends on panel, which bear the Bishop's arms, or contain his portrait ; and of these at least two are definitely associated with the name of Félix Chrétien. One of these precedes in date the work already considered ; the other was painted many years later. The earliest composition is also, as far as we know, the painter's masterpiece. This large triptych [PLATE II], dated 1535, and painted, like the *Pharaoh*, on horizontal panels, contains scenes from the life of Sainte Eugénie. It is now in the Church of Varzy (Nièvre), a small town which belonged to the old see of Auxerre, but was once in the Hospice of Sainte Eugénie in that place. The central panel exhibits the kneeling figure of the Saint, in yellow dress with lilac cloak, about to receive the death-stroke from the unsheathed sword of a Roman soldier on the left, whose muscular back is turned to the spectator. Still further to the left are three other personages, one of whom, in purple robe, seen in full face, presents the well-known features of François II de Dinteville, Bishop of Auxerre, bearded, as usual, but in this instance wearing the biretta. His identity, preserved by tradition, is established, as in the *Pharaoh*, by the Dinteville coat-of-arms and motto, here placed on an arched gateway against which the head is relieved. At his feet, apparently ascending from behind to the platform, paved in blue, white, purple, and

green tiles, on which the action takes place, is seen the head of a man in a red cap, who, with his right hand clinging to the parapet, seems to point towards the Bishop, and may probably be the painter himself. To the right of the Saint is another group of four, of which the central personage, arrayed in gold brocade and seated, sceptre in hand, doubtless represents the Emperor Severus, under whom Sainte Eugénie was martyred ; this individual shows a strong likeness to the later figure of Pharaoh. In front of this group is the open, ivy-lined grave which awaits the Saint ; and, on a paving-stone hard by is inscribed the date, 1535. In the background is seen the open chancel of a church built over a crypt. Priests are officiating at the altar, and at the chancel-steps kneels a female figure, presumably Sainte Eugénie in some other phase of her story. This church forms the raised centre of the triptych, the background of which is completed, right and left, by other buildings and by landscape. The wings illustrate further episodes of the legend. On the left wing Sainte Eugénie is seen in monk's dress, as the Abbot Eugenius, revealing herself to her father, the Prefect of Alexandria, and to her mother. On the other she appears from the clouds, surrounded by the heavenly host, to her mother, who is seated by the Saint's grave. The exterior of both wings is painted in *grisaille*, with the history of S. Stephen.

This important work is in a deplorable condition. Large portions of the panels are torn right out of the wings, leaving rents in the picture. Is it too much to hope that some effort may be made to rescue what remains before all of it sinks into irretrievable ruin ? The *Sainte Eugénie* is clearer and pleasanter in composition than the *Pharaoh*, in which the painter was probably hampered by considerations not purely artistic. But while the latter, though labelled "Holbein" by posterity, shows little or no affinity with the art of the great painter, the *Sainte Eugénie* clearly betrays his influence in the portrait of the Bishop, and in that of a cleric seen on the left wing. The arrival at Polisy of Holbein's *Ambassadors*, painted two years previously, doubtless made a sensation still fresh in the minds of the Dinteville circle. It would specially have impressed the painter, to whom the family home at Polisy, jointly owned by the Bishop of Auxerre and his brother, the Bailly of Troyes, must have been well known. But the main influence to be observed in Chrétien's work is Italian. The triptych form and the transverse panels link it with earlier Flemish traditions in France, but the general freedom of treatment, the emancipation from "Gothic" reminiscences, the parade of classical symbols, betray another derivation. It can hardly be supposed that Chrétien's art was much affected by the example of Rosso and Primaticcio, which in 1535 was just beginning to make itself felt. The

entire of the picture is designed by the artist, Félix, who devoted his pen to the figures of Christ, the Virgin, and the three kings of the East. The background, and a large part of the architecture, were painted by the artist, who made in 1535. At the end of his picture to repay the exile with any gratitude, he has inscribed the work in his honour.



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balanced elegance, the grace and rhythm of line, the high decorative qualities, which, in the school of Fontainebleau, go far to convert Italian decadence into a new bloom of a particular kind, are conspicuous by their absence from his productions. But other, lesser Italians had preceded those painters in France, or had arrived at nearly the same time. Troyes, dominated by the Dinteville family, had long been a congregating point of artists, native and foreign, and to their example or precept is probably due a considerable share in Chrétien's development.<sup>5</sup>

It can be imagined what driving power, in favour of large, ambitious works, may have been exerted on the painter by the Bishop, who had been French Ambassador at Rome from 1531 to 1533, and had seen the works of Raphael's pupils in all their freshness. Whether Chrétien was with his patron on this embassy is not recorded. But we know that, in the flight of 1539, the Bishop, accompanied by his painter-secretary, made for the Papal States, and that he spent his years of exile in Italy. Between the production of the *Moses and Aaron before Pharaoh* (1537) and that of the next and last work to be considered, the *Stoning of S. Stephen* (1550), in the Cathedral of Auxerre, Chrétien had certainly seen the wonders of Italy with his own eyes [PLATE I]. In view of such a revelation, this panel is a little disappointing.

The *Stoning of S. Stephen* is of smaller dimensions than the works hitherto passed under review, and the figures are reduced in scale. It seems to have been executed for a different patron; at any rate, a coat of arms, at present unidentified, hangs on a tree in the background, above a group of spectators on the left, one of whom was probably the donor of the work. Near by is seen the familiar countenance of the Bishop of Auxerre, for whose portrait the same drawing has obviously been used as served for the *Aaron* of the earlier picture. The cloven mitre is reproduced with slight variations. The right arm points towards

the martyr, and on the sleeve is inscribed in Hebrew, "Thou shalt do no murder". On the hem of the drapery, in like language and characters, is read, "Our Father", on another garment, "Thou shalt not bear false witness", and on the cap of a man hard by, "Thou shalt not covet". S. Stephen kneels somewhat to the right, relieved against a hill crowned by a castle. He is surrounded by his murderers. On one of the uplifted slabs, about to be hurled, is the date, 1550. Landscape and distant buildings close the scene. The whole composition is somewhat cold and mechanical, notwithstanding the vehement movement; and the freshness and vigour which lent attraction to the *Sainte Eugénie* are wanting.

Chrétien's contribution to the evolution of art in France is of sporadic and ephemeral character, and appears rather to spring from the fortuitous play of circumstances, than to form a link in any logical chain of development. He left no successors to follow in his steps. Fragments of the great Italian tradition had long been gradually penetrating into France; and his work shows exactly how much of it a French provincial painter, of moderate ability, was able to apprehend and assimilate. From this point of view, his limitations are even more instructive than his achievements. But the cross-currents were many: and if Chrétien was not the man to blend them into perfect unity, the fault rests not wholly with him. The point of his position is that, while he remained untouched by the Clouet school, the time had not yet arrived when the influence exerted by the Fontainebleau painters swept everything, save portraiture, into its own channels. Chrétien belongs to the tentative period, when painting in France, a seething mass of unreconciled tendencies and nationalities, coloured in varying degree by Italy, was still feeling its way. His very eclecticism shows him a true child of his times.

Much in his larger work suggests that, like many painters of this period, his talent would have found in portraiture, pure and simple, its happiest field. Possibly something may yet come to light, concealed it may be beneath a greater name, to reward the seeker, and to add a tardy leaf to the faded laurels of Félix Chrétien.

<sup>5</sup> Mr. Lionel Cust points out striking analogies of style between Chrétien's work and that of certain paintings in Cardinal Wolsey's closet at Hampton Court. Definite identification of their author might throw interesting light on the artistic descent of Chrétien.

### LETTER TO THE EDITORS: THE HOUSEBOOK MASTER

*To the Editors of THE BURLINGTON MAGAZINE.*

GENTLEMEN,—Since I wrote my article, "The Master of the Amsterdam Cabinet", which appeared in the December number of your magazine [1910, p. 184 *et seq.*, No. 93, Vol. XVIII] the publication of many further researches renders it obligatory upon me to make a few supplementary observations in order to complete and to round off those which have already been offered. To the Master's drawings already enumerated two

others on one sheet must now be added from the Lanna Collection (Die Sammlung Lanna II, Handzeichnungen, No. 27, p. 4), which have passed into the possession of the Berlin Kupferstich-cabinet. On one side of this sheet is represented a prince at table surrounded by a crowd of people, and on the other side is a priest saying Mass. In an article by L. Bär ("Weitere Beiträge zur Chronologie und Lokalisierung der Werke des Hausbuchmeisters" in the "Monatshefte für



## Letter to the Editors

Kunstwissenschaft", III, 428 ff.) they have been attributed to the Master's later period. This article presents a thorough investigation of the materials and arrives in most cases at the same results as my own investigations already published.

Bär also rejects the explanations by Naumann, against which I have already protested, and they have now again been rejected by Bossert in the "Kunstchronik", December 20, 1910. Permit me to make a few remarks concerning a drawing which I formerly attributed to the school of the Master, namely, the *Knight and the Lady*, with the coat of arms (Albertina, Wien-Meder 680). Bär sees in this drawing a copy of a lost engraving. This is not improbable, because at the same time there is a similar copy, inverted, at Karlsruhe, which, moreover, is itself copied from the emblem-engravings of Schongauer. Our views with regard to the chronology of the paintings are divergent. In the meantime, another painting, which recently came to light during the rearrangement of the Karlsruhe Gallery, and is rightly attributed by the Director, Dr. Eisenmann, to the circle of the Master of the Housebook, has been drawn into the discussion (see *The Burlington Magazine*, January, 1911). It actually corresponds astonishingly well with works by the Master, and contains already the types of the Freiburg, the St. Goar, and even of the Mayence pictures. I cannot therefore regard this picture as an early work, and cannot relegate it to the year 1450, as Bossert does (in the "Kunstchronik", *loc. cit.* 163). However, I shall deal with these questions at length in my monograph. In passing, I should like to mention a few works of the Master's school, unpublished until quite recently—an *Annunciation* at Cologne (S. Schnutgen), a small altar in the Musée Cluny in Paris, and a *Madonna* in Donaueschingen. Furthermore, an article upon "Heinrich Lang und der Hausbuchmeister" by Bossert has just appeared in "Schauinseand" (1910, 102 ff.). Bossert treats essentially of the mediæval Housebook, and attempts a division of the work which arrives at results similar to those published by me in the "Monatshefte f. Kunstw." (III, 284). But his further conclusions do not appear to me plausible. According to him, Heinrich Lang (a Master whom

he names because of an inscription upon a horse in the Housebook) is supposed to have been foreman of a workshop in which our Master was also engaged, and where he had drawn three of the planets of the Housebook. The book is here supposed to have come into existence between 1480 and 1488, so that the Master, who is thought to have painted the Karlsruhe picture about the year 1450, was some fifty-five years of age, and at the age of fifty-five is supposed to have been working as a pupil in an *atelier*! This combination does not seem right to me. Without any doubt the Housebook came into existence about 1475, because there are many allusions to historical events under Frederick III, who in 1474-5 had a military camp near Neuss on the Rhine, and whose device—to which I have already called attention—appears in the manuscript. There are other points, too, in support of the proposition to which, in my opinion, we must hold fast. That, moreover, the drawings of the planets do not betray the handwriting of a man almost sixty years of age, will be clear to every competent judge.

In the March number of "Monatshefte f. Kunstw." (IV, 95) there is an article by Eduard Flechsig dealing with the woodcuts of our Master. Flechsig was the first to attribute to the Master certain paintings and to suppose him to have worked in the environs of Mayence and Frankfort. Now we hear that Flechsig was also the first who discovered (in 1899) that the woodcuts in the "Spiegel der menschlichen Behaltis" (Peter Drach, Speyer, c. 1482) are cut after the drawings of the Master, which opinion meanwhile has been supported by most critics. He adds to these a very interesting Almanack of 1483, the illustrations of which are doubtless the Master's work. The learned author to whom we already owe much knowledge about the Housebook Master, will continue his very interesting studies in the next number of the "Monatshefte".

Allow me also to correct two errata which appear in my article of December (p. 191)—the *Madonna between Saints* is at Munster, not at Munich; and of the altar at St. Goar only the *Crucifixion* is painted by the Master's own hand.

Yours faithfully,

WILLY F. STORCK.

## REVIEWS AND NOTICES

WORKMASTER PORCELAIN. BY R. L. HOBSON. Quaritch, 1910.

MR. HOBSON states in his preface that the appearance of this volume is chiefly due to Mr. Bernard Quaritch's desire to produce a work on one of our English potteries which might vie with the sumptuous volumes lately published on the great Continental factories. The name of Mr. Quaritch

is in itself an assurance that the work is produced in the best possible manner as regards the paper, the type and the illustrations, and the result fully justifies our expectations. Mr. Hobson's name likewise is a guarantee that the subject is treated in a practical and scholarly manner. His more important works on ceramics are too well known to require commendation, but for the sake of

collectors, his handbook "Marks on Pottery and Porcelain", written with Mr. W. Burton's assistance, must be recommended, since it is invaluable for purposes of collecting. A large number of authors have written about English porcelain and the products of the Worcester factory in particular, so that it is not surprising if Mr. Hobson has no very startling new facts to offer. He has rather embodied in his book all that was previously known, and while avoiding too many technical terms has given us a complete history of the works at Worcester in a direct narrative, which is both instructive and agreeable to read. His book opens with an interesting chapter recapitulating all that is known of the production of true porcelain in China and the interest caused by its introduction into Europe. Then follows an account of the early efforts to produce similar ware, first in Italy, France, and Germany, and later in England, where factories were established at Bow, Chelsea, Bristol, and Worcester. Having thus introduced us to the subject, he relates the foundation of the factory at Worcester, and tells us of the many difficulties that beset the enterprising Dr. Wall and his supporters. These difficulties, indeed, more than once nearly wrecked the prospects of what has been and still is the greatest of our British porcelain factories. This early history of the works is extremely interesting, and there is an excellent reproduction of a portrait of the founder, believed to have been painted by himself. Particulars are given concerning the financial history of the factory and the companies which successively worked it, with the amount of each founder's subscription; lists of the various ingredients of which the body of the porcelain and the glaze were composed; as well as an account of the evolution in the forms and in the different methods employed in the decoration. The latter details especially will be read with much interest. The author claims that the porcelain manufactured at Worcester was superior both in make and finish to that of the other contemporary English factories, and considers that this was one of the chief causes of the high esteem in which Worcester porcelain was held. He gives a full description of the various models and designs, from the moulded patterns with modest blue-and-white decoration to the more sumptuous dinner and dessert services, and the superb vases gorgeous with brilliant colour and gilding, which even when first made were extremely costly. The influence of Oriental, Meissen and Sevres models on the designs used at Worcester is noted, and there is an excellent account of the printed and pencilled wares, and of the painters and engravers who worked for the factory. A careful perusal of the chapter on Forgeries and Imitations will well repay the amateur's attention, for it contains some useful information concerning forgeries, and a caution against what the author

very rightly terms "that most insidious of all falsifications, the re-decorated piece". He makes no mention, however, of one of the best-known confectioners of these pieces, who worked in the last quarter of the nineteenth century and gained an unenviable notoriety as a re-decorator of Worcester porcelain. He is supposed at one time to have been a *chef*, and must have been a very fair artist; his work is quite good, and specimens of it on which the re-painting is difficult to detect from the original work are found in many collectors' cabinets. Indeed, one is tempted to suggest that one specimen has even found its way into Mr. Hobson's book, for a certain plate is strongly reminiscent of the late *chef's* hand. There is no doubt that large quantities of the less expensive ware, chiefly the ordinary printed blue on white, were exported to the Continent, and found a ready market in Holland and the Low Countries. Some of these were slavish copies of the highly prized products of the East, most probably manufactured with the deliberate intention of supplanting the Oriental ware in the European market. In fact, certain examples are so like the Eastern ware that they may be described as the most successful forgeries of their day. Services of these less expensive wares are still to be found on the Continent, chiefly in Holland, but it is rarely that any of the more costly pieces which were purely decorative are to be met with abroad. The Worcester factory seems to have been conducted on sound commercial principles, producing little but what was necessary or useful, and to have made very few of those groups of figures that were a speciality of the Chelsea factory, where so much skill was expended on diminutive objects, such as charms and seals for watch-chains, *flacons* for perfumes, and pipe-stoppers.

Everyone who is acquainted with the difficulties of reproducing accurately the colours of porcelain and faience by chromo-lithography will recognize the excellence of the coloured illustrations, but in spite of the evident care that has been bestowed on them, some of the plates fail to give a satisfactory rendering of the brilliant hues employed in the decoration of the porcelain made at Worcester. The sooty green on the body of the vase on Plate LXX conveys no idea of the beautiful soft yet intense apple-green peculiar to Worcester and so highly prized by collectors. Again, the unpleasant greenish yellows on Plate LII misrepresent the rare pale yellow that was occasionally employed at Worcester. The nondescript pale blue colour on the border of the dish on Plate III is also quite unlike the original delicate turquoise it is supposed to represent. Amongst the coloured prints which call for special notice on account of their excellence are the four signed F.H.Thorpe. These seem to have been produced by a different



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process from the rest, and are remarkably true in colour. The mug with a powder-blue ground (Plate XXXVIII) is one of the most successful, and reproduces most truthfully the colour and gilding characteristic of Worcester.

Without carefully examining the original, one is diffident of expressing an opinion, but the vase decorated with Oriental figures in the Dresden manner, and having butterflies in gold on a ground of scaled pink (Plate LXXXIX), is not very convincing as coming from the Worcester factory. Neither the form nor the decoration is that usually employed, and it has many characteristics foreign to the recognized productions of this factory.

Though rare and highly extolled, the figure-painting of Donaldson leaves much to be desired. The subject of the panel on the vase in the Frank Lloyd Collection (Plate LXXVIII) is singularly unsuited for vase-decoration, and displays none of the elegance which characterizes the drawing in the three panels attributed to the same artist on a set of vases in the Samuel Scott Collection (Plate LXXV). Amongst so many fine pieces of which illustrations are given it is not easy to say which are the rarest or the most artistic, but especially noticeable is a pair of vases in the Wythes Collection (Plate LXXXII) which are charmingly decorated with figures in semi-Oriental costume, very similar to a splendid vase in the possession of Mr. Ralph Lambton, which seems to have escaped the author's notice.

The examples selected for illustration have in most instances been chosen from private collections, which are not always accessible; this renders them all the more valuable. The work should be a great help to the student and collector, for in addition to the seventeen plates in chromolithography it contains no fewer than ninety-two in collotype and gives examples of nearly every known form and decoration employed at Worcester. Some of these, having been made to special order, such as the Sundial with the name of Josiah Holdship MDCCLXVI, are probably unique. The book also contains extracts from catalogues of celebrated sales and the prices obtained, and a complete set of illustrations of the marks known to have been used at the Worcester factory.

**IRISH ECCLESIASTICAL ARCHITECTURE** with some notice of similar or related work in England, Scotland and elsewhere. By ARTHUR C. CHAMPNEYS, M.A. Bell, 3s. 6d.

THE art of any country is a natural and continuous growth like the evolution of a plant. Nevertheless it is the business of an art-historian to draw lines of chronological division where none actually exist, to break up into time-groups what was actually continuous, and (where knowledge is lacking) to ascribe dates to the undated and place

in orderly sequence the unordered. If I have any complaint to make against the author of this scholarly work, it is that he shirks these duties, as far as the pre-Romanesque part of his work is concerned. He leaves upon the reader the impression that nothing is knowable about the date of any building before the tenth century; that all is mere surmise; that any building may have any date; in fact that no history of early Irish architecture is possible.

The great interest attaching to early Irish architecture arises, however, from the fact that the reverse is actually the case. In Ireland where stone building was endemic at a very early period, especially in the west, we possess a continuous series of structures reaching down an unbroken succession from the Pagan forts, and showing every stage in the evolution of buildings from the pre-historic beehive hut to a complex thirteenth-century building like S. Doulagh's near Dublin. This continuous series is defined at its two ends and may therefore be roughly adjusted to the intervening centuries. There is no important gap in it. No other country can show anything so complete. This is the great interest connected with early Irish architecture, and it deserves to be emphasized by a historian and not belittled.

It may be that a given set of beehive huts and plain oratories is not as early as tradition asserts, but this cannot be true of all. The type exhibited at Skellig Michael is found plentifully in the west. It was a type demanded by the climate. At no time can it have replaced a previous wooden type. It arose out of the necessities of the case, and may be confidently regarded as representing the local architecture of the latest Pagan and earliest Christian days. If a roof fell in and had to be reconstructed, that matters nothing in a broad view.

Again, in Ireland ancient tradition is a very weighty thing. It connects certain bells, for instance, with certain early saints, and those so connected are obviously of extreme antiquity. It does the same with certain crosiers, and they prove on examination to contain, within wonderful later decoration, common walking sticks of a primitive kind.

When therefore we find a series of most primitive buildings on sites asserted by tradition to have been primitive Christian settlements, and when we can trace from those primitive buildings a continuous series of improved and developed types reaching down to those which at last come within the ken of records, it does not seem unduly hazardous to regard the existing series as representative of the intervening centuries. Nothing is gained by a habit of scepticism any more than by a habit of credulity about the antiquity of types. Skellig Michael, Kilmalkedar, Gallerus, S. Benin's and Macdara's oratories, Friars' Island



S. Kevin's, and S. Columba's House, and finally S. Flannan's, and Trinity and Reefaert Churches, Glendalough, form a series, the date of every member of which may be doubtful, and yet which as a series covers the period from the sixth to the eleventh centuries with reasonable completeness and continuity.

The curse of the history of Celtic art has been the lack of dates and the unwillingness of writers to face the fact, through sheer terror lest some day more advanced knowledge may upset some assignment of the writer's. A similar dread paralyzes half the classical antiquarians. If only every writer about a classical bronze or Ægean vase, for instance, were made to state at the head of his notice the limits of his ignorance about the date of the object under discussion, we should get ahead a great deal faster.

Mr. Champneys's work, however, presents on the other side an overwhelming body of merits. It is marvellously comprehensive. It is the result of prolonged original study on the spot. It is enriched by a knowledge, wide and ready to hand, of contemporary work of many kinds in many lands, and it is profusely and aptly illustrated by the author's own photographs, which cover 114 plates—three or four on each plate. The only criticism to make on the photographs is that the sun seldom shone, and there is a consequent lack of relief in most cases, but this could not be avoided. Plans and sections would have been helpful, but their lack can be supplied from older works. The best part of the book is that to which I have least referred—the chapters dealing with the Romanesque and Gothic buildings. Here, I think, the writer proves his contentions very completely, but it is impossible in the assigned limits of space to do more than commend his work to all readers interested in his subject.

M. C.

## RECENT PRINTS

WE have received from the Medici Society several recent prints. The *Viscount Althorp, æt. 4* (21s. net), by Reynolds, from the collection of Earl Spencer, is an exceedingly attractive picture, and, on the whole, a successful reproduction. The

only fault, if any, is a slight exaggeration of the yellowing of the varnish of the original. The *S. Catharine Crowned with Flowers* (15s. net), attributed to Domenico di Veneziano, from the Corporation Gallery, Glasgow, is a picture which is more correctly described as by Bartolommeo Veneto. The reproduction is a little wanting in brilliance, though the general tone is excellent. In *Leçon d'Amour* (20s. net), by Watteau, from the collection of the German Emperor, the actual *facture* of the oil painting has been remarkably well reproduced, but the gradations of tone seem to have become slightly displaced with the effect of a want of solidity in the distance which is somewhat disturbing. On the other hand, the luminosity has been maintained. *Giovanni Arnolfini of Lucca and his Wife* (25s. net), by Jan Van Eyck, from the National Gallery, has the advantage of having the original close at hand for comparison. It is a really excellent reproduction. The quality of the green and blue in the lady's dress is remarkably well imitated, and the general tone has been secured without loss of detail. The *Education of Cupid*, (20s. net), by Correggio, in the National Gallery, is again one of the most completely successful works which the Medici Society has published. The reproduction has managed to avoid any appearance of the primitive colours in the fused and subtly degraded tones of the original. The *Portrait of a Man* (25s. net), in the collection of the Hon. Edward Wood, at Temple Newsam, about which there has been so much discussion between art critics, although all are agreed as to the extreme beauty of the painting, is on the whole a fairly good reproduction, though not so completely successful as the last two examples.

R. F.

WE regret to be obliged to chronicle the death of Sir Richard Rivington Holmes, K.C.V.O., who for more than thirty-five years was Librarian at Windsor Castle. Sir Richard always took a keen interest in all matters of art, and his experience was valuable on many occasions. He will be well known to readers of this Magazine as one of the oldest members of the Consultative Committee, and for his articles on Miniatures.

## RECENT ART PUBLICATIONS \*

### ART HISTORY

CHRISTOL (F.). *L'art dans l'Afrique Australe. Impressions et souvenirs de mission.* (11×9) Paris (Berger-Levrault), 10 fr. Illustrations, some in colour.

MOOREHEAD (W. K.). *The stone age in North America: an archæological encyclopedia of the implements, ornaments, weapons, utensils, etc., of the prehistoric tribes of N. America.* 2 vols. (10×7) London (Constable), Boston and New York (Houghton Mifflin), 31s. 6d. Illustrated.

MORRIS (J. E.) and JORDAN (H.). *An introduction to the study of local history and antiquities.* (7×5) London (Routledge). 64 illustrations.

\* Sizes (height×width) in inches.

VEHL (J.). *Im Schatten alter Kunst.* (8×6) Berlin (Canova), 4 m. 50. Articles on Rembrandt, Kneller, at Antwerp and Brussels, the Munich Pinakothek, Rowlandson, Keene, Maris, etc. 16 plates.

DECIA (D.). *Francescanesimo e Giottismo.* (9×5) Florence (L. Ciemann), 1 l. 50 pp. Illustrated.

BAYARD (E.). *Le style Empire.* (8×5) Paris (Garnier), 3 fr. 132 illustrations.

### TOPOGRAPHICAL ANTIQUITIES

FLANDREYSY (J. de) and MELLIER (E.). *Valence, son histoire, ses richesses d'art, son livre d'or.* 2 vols. (13×10) Paris (Goussier), 5 m. 505 illustrations.

# Recent Art Publications

- CHARLES-ROUX (J.). *Souvenirs du passé*. Saint-Gilles, 52 pp. 12 x 18 cm. 10 fr. 50. Paris (Léonard). 5 fr. 10. Illustrated.
- CHATELAIN (A.), VIERBIL (B. B.), and F. C. M. F. and M. F. *Le musée de la légende*. (11 x 7) Berne (Léonard Art). 20 fr. 10. 100 plates.
- ROMAN (H.). *Le musée de la légende*. Paris (Léonard Art). 10 fr. 10. 100 plates.
- SCHNEIDER (H.). *Der Kunst der Mittelalt. in den Kirchen*. (11 x 7) Zürich (Betz). 10 fr. 10. 100 plates.
- CHATELAIN (A.). *A Roman in the past and its people: the fort of Newstead in the parish of Melrose*. (12 x 9) Glasgow (Museum). 12 fr. 10. Illustrated.
- C. N. Rev. J. C. *Monuments of old Surrey*. (10 x 6) London (G. Allen), 15s. net. Illustrated.

## BIOGRAPHICAL WORKS AND MONOGRAPHS

- LEONARD (A.). *Le musée de la légende*. (11 x 7) Milan (Bestetti & Tumminelli). 50 phototypes, in portfolio, with prefatory note.
- MASSARI (A.). *Genova*. (12 x 9) Milan (Hoepf.). 1. 36. Copiously illustrated, collotypes, etc.
- BABRES (M.) and LAFOND (P.). *Le Greco*. (10 x 8) Paris (Floury). 25 fr. 10. 100 plates.
- STRYIENSKI (C.). *Une carrière d'artiste au XIXe siècle: Charles Landeau*. (11 x 7) Paris (Émile-Paul). 10 fr. 10. 100 plates.
- ROHR (J.). *Der Strassburger Bildhauer Landolin Ohmacht. Eine Kunstgeschichtliche Studie sam teinem Beitrag zur Geschichte der Aesthetic um die Wende des 18. Jhrts.* (9 x 6) Strassburg (Trübner), 8m. 20 plates.
- NICOLE (J.). *Le procès de Phidias dans les Chroniques d'Apollodore, d'après un papyrus inédit de la collection de G. de la Harpe*. (10 x 5) Geneva (Kündig). 6 fr. 10. 100 plates.
- FRANK (H. M.). *Tintoretto*. (10 x 7) London (Methuen). 15s. net. 100 plates.

## ARCHITECTURE

- DURM (J.). *Die Baukunst der Griechen*. 3rd. edition. (11 x 7) Leipzig (Gebhardt), 27M. "Handbuch der Architektur" Teil II. Band I.
- EBERSOLT (J.). *Le grand palais de Constantinople et le livre des Cérémonies. Avec un avant propos par C. Diehl et un plan de M. A. Thiers*. (10 x 6) Paris (Leroux), 6 fr.
- WILDE (H.). *Brussa, eine Entwicklungsstätte türkischer Architektur in Kleinasien unter den ersten Osmanen*. (11 x 8) Berlin (Wasmuth), 9M. Illustrated.
- REIDIGER (A.). *Die links der Elbe gelegenen Burgen im Königreich Sachsen*. (11 x 8) Berlin (Wasmuth), 5m. Illustrated.
- POLLAK (O.). *Studien zur Geschichte der Architektur Prags*. (11 x 7) Vienna (F. Schöner). Leipzig (Freitag), 10 fr. 10. 100 plates.
- SYPESTEYN (C. H. C. A. van). *Oud-Nederlandsche tuinkunst. Geschiedkundig overzicht van de Nederlandsche tuinarchitectuur van de 15de tot de 19de eeuw*. (10 x 6) Hague (Nijhoff), 111 illustrations.

## PAINTING

- ST (H.). *Kel. Museum zu Berlin. Die Gemäldesammlung des Kaiser-Friedrich-Museums. Vollständiger beschreibender Katalog. II. Die Germanischen Länder*. (10 x 7) Berlin (Bard), 776 reproductions.
- GIRON (L.). *Les peintures murales du département de la Haute-Loire (du XIe au XVIIe siècle)*. (18 x 15) Paris (Leroux), Phototype plates, and text illustrations.
- JÉQUIER (G.). *Décoration égyptienne: plafonds et frises végétales*. (11 x 7) Paris (Léonard Art). 10 fr. 10. 100 plates.
- FRANK (H. M.). *Tintoretto*. (10 x 7) London (Methuen). 15s. net. 100 plates.

## SCULPTURE, MEDALS, ETC.

- STAIS (V.). *Marbres et bronzes du Musée national*. Guide illustré. 2de édition corrigée et augmentée. Vol. 1. (7 x 5) Athens (Sakellarios).

- Du Bois (A.). *Assimilazione dell' arte classica in Donatello, e classificazione cronologica dell' Annunziata in S. Croce a Firenze*. (9 x 7) Piacenza (Porta). 21 pp.
- Putti e Stucchi di Giacomo Serpotta, 1656-1735. (14 x 10) Milan (Bestetti and Tumminelli). 50 plates in portfolio.
- Bistolfi, Canova, Ohmacht, Phidias: see Biographical Works etc.
- DOMPIERRE de CHAUFFEPIÉ (H. J. del, and KERKWK (A. O. van). *Choix de monnaies et médailles du cabinet royal de la Haye*. (16 x 12) The Hague (Nijhoff). 25 collotype plates and descriptions in portfolio.
- Les médailleurs français à l'Exposition internationale de Bruxelles en 1910, par les soins du Ministère de l'Instruction Publique et des Beaux-Arts. (11 x 8) Paris (Longuet), 30fr. 40 phototype plates and catalogue.

## ENGRAVING

- Graphische Gesellschaft, XII. Veröffentlichungen. Des Dodes Dantz, Lübeck, 1489. Herausgegeben von M. J. Friedländer. (11 x 8) Berlin (Cassirer). Phototype reproduction.
- PAULI (G.). *Hans Sebald Beham: Nachträge zu dem Kritischen Verzeichnis seiner Kupferstiche, Radierungen und Holzschnitte*. (10 x 7) Strassburg (Heitz), 6m. 4 plates.
- PAULI (G.). *Bartel Beham: ein kritisches Verzeichnis seiner Kupferstiche*. (10 x 7) Strassburg (Heitz), 6m. 4 plates.
- Title-pages of the two earliest books in the English language relating to engraving, also the pages therein which contain the sections of engraving and the title-page of another of the first of these books. (9 x 6) London (privately printed at the Chiswick Press) 32 pp.
- GUNN (M. J.). *Print restoration and picture cleaning: an illustrated practical guide to the restoration of all kinds of prints. Together with chapters on cleaning water-colours print "fakes" and their detections, anomalies in print values and prints to collect*. (9 x 7) London (Upcott Gill), 6s. 6d. net.

## CERAMICS AND GLASS

- JEAN (R.). *Les arts de la terre: céramique, verrerie, émaillerie, mosaïque, vitrail*. (10 x 7) Paris (Laurens), 12 fr. "Manuels de l'histoire de l'art".
- BEHN (F.). *Kataloge des röm. germanischen Central-Museums: 2. Römische Keramik mit Einschluss der hellenischen Vorstufen*. (9 x 5) Mainz (Wilckens). Illustrated.
- FORRER (R.). *Die römischen Terrasigillata-Töpfereien von Heiligenberg-Dinsheim und Ittenweiler in Elsass: ihre Brennöfen, Form- und Brenngeräte; ihre Künstler, Fabrikanten u. Fabrikate*. Stuttgart (Kohlhammer), 15 M. Illustrated.
- BARBER (E. A.). *Catalogue of Mexican majolica belonging to Mrs. R. W. De Forest exhibited by the Hispanic Society of America, Feb. 18 to March 10, 1911*. (8 x 5) New York (Hispanic Soc. of America). Illustrated.
- BÉGULE (L.). *Les vitraux du moyen âge et de la renaissance dans la région lyonnaise et spécialement dans l'ancien diocèse de Lyon*. (13 x 10) Paris (Laurens), 250 pp. Illustrated.

## MISCELLANEOUS

- LOUIS (R., O. P.), PERATÉ (A.), RASTOUL (A.). *La Nativité de Notre Seigneur Jésus-Christ. 60 reproductions d'après les chefs d'œuvre de la peinture et la sculpture, accompagnées d'une commentaire liturgique, artistique et littéraire*. (13 x 10) Paris (Marty).
- DOUGLASS (F. G.). *IXOYΣ. Das Fischsymbol in frühchristlicher Zeit. Vol. I. (10 x 7) Rome (Herder), 16M. Illustrated supplement to the "Römische Quartalschrift."*
- Les Heures de Savoie. Facsimile of fifty-two pages from the Hours executed for Blanche of Burgundy, being all that is known to survive of a famous fourteenth-century MS., which was burnt at Turin in 1904. With a notice by Dom P. Blanchard. (10 x 8) London (printed at Chiswick Press for H. Y. Thompson). 52 plates.
- COUTTS (H. T.) and Stephen (G. A.). *Manual of library bookbinding, practical and historical. With an introduction by D. Cockerell*. (8 x 5) London (Libraco Ltd.), With illustrations, a book-scale, and specimen leathers and cloths.
- KINSKY (G.). *Musikhistorisches Museum von Wilhelm Heyer in Köln. Katalog, 1. Besaitete Tasteninstrumente; Orgeln, Friktionsinstrumente*. (10 x 7) Cologne (W. Heyer) Leipzig (Breitkopf und Härtel). Plates.



## ITALIAN PERIODICALS

BOLLETTINO D'ARTE DEL MINISTERO DELLA PUBBLICA ISTRUZIONE. Fasc. I. Rome, 1911.

DR. PÁLFO BACCI reproduces the frescoes by Buifalmacco in the Badia, Florence, recovered from whitewash, on his initiative, in July, 1910. The author studies all available sources for the life of this painter, shows that the attribution to him of the frescoes is fully justified, and the date prior to 1340; that his name was Buonamico Buifalmacco; that Vasari's addition (ed. 1568) "di Cristofano" was incorrect, and the entry in the Roll of the Painters' Guild probably a sixteenth-century falsification. PROF. A. COLASANTI discusses and illustrates a *Madonna and Child* lent by Madame Sartoris to the Musée des Arts Décoratifs, Paris, ascribing it to Gentile da Fabriano, and dating it before 1423.

RASSEGNA D'ARTE UMBRA, Perugia, December 15, 1910.

MR. MASON PERKINS publishes two pictures recently presented to the Fogg Museum, Harvard, U.S.A.: a *Holy Family*, by Pintoricchio (middle period), and the *Marriage of S. Catherine of Alexandria* by Bernardino di Mariotto. DR. W. BOMBE in a notice of Dr. Gronau's "Raphael, des Meisters Gemälde", refers to some discoveries of his own—i.e. that on December 15, 1512, Perugino agreed to paint a picture of the Assumption after a model, now in the Vatican, executed by Raphael for S. Francesco at Perugia, a condition which he did not fulfil; and that the *Sposalizio* (now at Caen) for the Cathedral at Perugia was ordered from Perugino in April, 1499. Further documents on the subject are promised. PROF. U. GNOLI draws attention to a late work of Niccolò da Foligno, *S. Francis receiving the Stigmata*, formerly inaccessible to students, but now in the Gallery at Foligno.

RIVISTA D'ARTE, Florence, September-December 1910.

DR. P. D'ANCONA ascribes to Attavante degli Attavanti the miniatures in a codex of the Corsini Library at Rome—"L'Anima Peregrina", a late imitation of the Divina Commedia, by the Dominican, Tommaso Sardi. This codex was presented by Sardi to Leo X. CONTE C. GAMBA reproduces a drawing in the Uffizi, by Pontormo, of Cosimo I de' Medici, and the painting from it, recently discovered in the dépôt of the gallery, representing Cosimo in 1537 at the age of eighteen, one of the few extant paintings of Pontormo's last years. Two documents of September and October, 1341, are published (p. 153) concerning the sequestration of the painter Maso di Banco's goods, among them the predella and two panels of an altarpiece and a cassone painted with figures. The only date hitherto known relating to this artist was 1346, when he was admitted to the Guild of Physicians and Apothecaries. Other articles are by MR. LOESER on a terra-cotta at Buda-Pest ascribed by him to Michelozzo; and by DR. RIGONI on the works of Alfonso Lombardi at Bologna.

RASSEGNA D'ARTE, Milan, No. I, 1911.

DR. P. TOESCA deciphers the signature on a panel of the *Madonna and Child* (Accademia Carrara, Bergamo), assigned to an otherwise unknown Giacomo Cantolli, as "Jacobus Antonelli" and ascribes it to the son of Antonello da Messina (born c. 1455), recapitulating what is documentarily known of this painter. DR. UGO NEBBIA writes on S. Maurizio al Monastero Maggiore at Milan and its paintings. The scheme for their restoration is discussed by him, and by another writer

in a brief article signed L. A. (p. iv). In addition to the sixteenth-century paintings, Dr. Nebbia reproduces the frescoes, almost unknown in the history of art, by Lombard primitives, in the so-called Torre d'Ansperto adjoining the church. COUNT MALAGUZZI reproduces drawings recently exhibited in the Palazzo Bianco, Genoa, and two ascribed to A. del Sarto, in the Dubini and Albasini Scrosati Collections at Milan.

ARCHIVIO STORICO LOMBARDO, Milan, December 31, 1910.

SGR. P. MEZZANOTTE writes on the arches of Porta Romana, Milan, in the light of drawings and documents recently discovered, and seeks to differentiate between the work of the architect and sculptor Gerardo Mastegnanega and that of a probable assistant, one Anselmo, whom the author ranks much below Gerardo. PROF. E. SOLMI in a review of the Leonardo Codex at Holkham, recently published in facsimile at Milan by Dr. Gerolamo Calvi, proves almost conclusively from notes in Leonardo's MSS. that the Master was at Genoa in March, 1498, in the suite of Ludovico il Moro, but by April 20, 1498, he was again found working at Milan. The year 1504 is given as the probable date of two much discussed passages referring to the "Grammar of Lorenzo de' Medici". If this date be accepted, the age difficulty, the only stumbling block to regarding the Grammar as a loan from Lorenzo di Piero de' Medici, is overcome. PROF. F. NOVATI, supplementing Sgr. Mezzanotte's article, proves that Anselmo, the sculptor, was highly esteemed by his contemporaries. DR. G. BISCARO publishes a new document of May, 1492, from the Archivio Notarile, Milan, an agreement between the three masters, Amadeo, Antonio Mantegazza, and Antonio della Porta, directing the works on the façade of the Certosa of Pavia. Interesting light is thrown upon the relations of these artists, and upon the part of each in the work. Amadeo's presence at the Certosa between 1492 (May) and 1499 is unproved by documents in spite of arguments to the contrary adduced by some writers.

MADONNA VERONA, Bollettino del Museo Civico, Verona, October-December, 1910.

DR. G. GEROLA contributes new documents relating to Torbido. He proves that Francesco Torbido, "il Moro", was the son of Marco d'India of Venice; that he removed to Verona when about eighteen (c. 1500) and died aged eighty, between 1561 and 1562. The new records in the main confirm Vasari's account of this painter. Torbido's daughter, Margherita married a painter, Battista dall'Angolo (later wrongly spelled Agnolo and Angelo) known as Battista del Moro, which name he transmitted to several of his sons, and also to his two nephews, all of them being artists. Incidental mention is made of the Bozzoletti (originally Zanetti), a family of painters who worked in Verona and its neighbourhood in the second half of the sixteenth century and later. DR. L. DI CANOSSA publishes new facts about a late Veronese painter, Eliodoro Forbicini (born c. 1533), whom Vasari mentions in the Life of Michele Sammichele. DR. A. AVERA writes on the armour in the Museo Civico at Verona; DR. G. PELLEGRINI on a Roman tomb of the first century A.D., lately discovered in the Via Paradiso, Verona. The contents have been removed to the Museum. DR. G. TRECCA proves from registers at Verona that Giov. Caroto did not die in 1555, but was still alive in 1563, and was probably born between 1488 and 1489. He ascribes the altarpiece of S. Paolo to this painter, stating that the monogram and inscription, still legible on the cartellino, refer to Giovanni and not to Giovo. Francesco Caroto. DR. L. SIMEONI gives a further instalment of the diary of Paolo Farinati extending from the end of October, 1592 to March 17, 1597.

## ART IN FRANCE

**T**HE annual exhibition of the anonymous group of painters and sculptors of which M. Rodin is president has been held during March at the Galeries Georges Petit. The group is composed of some thirty of the leading members of the Société Nationale des Beaux-Arts, with M. Henri-Martin to represent the Société des Artistes Français. This being so, its exhibition is, naturally, a microcosm of the New Salon, and, although

it is always interesting, it has no very definite *raison d'être*. This year the landscapes of Mr. J. W. Morrice, the Canadian painter, were among the most successful and attractive pictures exhibited. Mr. Morrice is one of those artists whom it is interesting to follow, because he does not stand still. Every year one notes progress in his art. It is not possible to say that of all his colleagues; they are all painters of talent, many of great talent, but too many of them seem to have reached a



## Art in France

point beyond which they cannot go. For instance, none of the pictures exhibited at the Galeries Georges Petit by M. Cottet and M. Simon seemed to me to show any advance on their previous work; indeed, both of them have done better. M. Henri-Martin contributed, in addition to other works, an important painting, *Devant la porte*, which shows his modified *pointillisme* at its best; it is a brilliant effect of sunlight. M. Blanche sent a long series of those attractive little interiors of which he is now so fond, charming little pictures painted with all his cleverness. M. Raoul Ulmann exhibited no fewer than sixteen landscapes and seascapes; he is developing a dangerous facility and an equally dangerous tendency towards prettiness. There were two excellent still-lives by M. Aman-Jean and some other paintings which show his decorative qualities. M. Rodin's exhibits were unimportant. But it is unnecessary to go through the list; the level of talent in the exhibition was very high, as the names of the artists would suggest, but somehow one felt that one had seen most of it before.

At the Galeries Bernheim-Jeune the collection of the late M. Maurice Masson, which has been placed in Messrs. Bernheim's hands for sale, was exhibited for a fortnight. The forty-three pictures had evidently been chosen by a man of taste. They include half-a-dozen very fine examples of Claude Monet; two delightful still-lives by Renoir; two unusually good Carrières; a brilliant little pastel by Degas; a delicious *Maternité* by Maurice Denis; a strong, dramatic *Buveuse* by Toulouse-Lautrec, etc. The Monets are, perhaps, the pick of the collection; one at least of them, *La Débâcle*, a river in flood, is a masterpiece. At the Druet Gallery we have had the exhibition of the second of the three groups which exhibit here annually. The paintings of Madame Marval were among the most striking; M. Maxime Dethomas contributed a few remarkable drawings; M. Paul Baignières and M. Jules Flandrin were, in their very different ways, as interesting and attractive as usual. The bronzes and terra-cottas of M. Albert Marque added much to the interest of the exhibition.

The Exhibition of English Pastellists will be formally opened by the British Ambassador and Lady Feodorowna Bertie on Friday, April 7th; the "Vernissage" will be on the following day. Only a limited number of invitations is being issued for the official ceremony, and those for the "Vernissage" are limited to the Press, on account of the charitable object of the exhibition. The President of the Republic will inaugurate the Exhibition of Dutch Painters on Monday April 24th and the Ingres Exhibition will begin on April 26th. The "Vernissage" of the New Salon will be on Easter Day, April 16th, as Good Friday falls on the 14th, the usual date. The Old Salon will hold its "Vernissage", as usual, on April 30th. The arrangements for the Salon

des Indépendants were again altered, too late for a correction to be made in the last number of *The Burlington Magazine*. It is now finally settled that it will be held on the Quai d'Orsay, near the Pont de l'Alma, in temporary buildings erected by permission of the Municipal Council. The "Vernissage" is at last fixed for April 20th, and the exhibition will remain open until June 12th.

M. Jules Maciet, whose death was recorded two months ago, has left the whole of his collections to the nation; the bequest is a fitting climax to a life devoted to the public service in matters of art. The Louvre and the Luxembourg are to have their choice of the paintings and drawings by deceased and living artists respectively, and all that they do not choose are to go to the Dijon Museum. All works of art other than paintings and drawings are left to the Musée des Arts décoratifs, which is also to make a choice among the books in the library—a very important and valuable one—the remainder of the books being bequeathed to the town of Château-Thierry for its public library. There are no conditions attached to the bequests, and the will is a model which other posthumous benefactors of the public galleries might usefully imitate.

The "Commission des perspectives monumentales de la ville de Paris", which was appointed last year, is doing good work. Already the rue de Castiglione has been protected from a new building which, had the original plan been followed, would have ruined the street. Lists are being drawn up both of sites and of houses that should be protected. During the last few years there has been considerable laxity in regard to new buildings, due to the multiplicity of authorities, and the commission was nominated chiefly to propose a scheme for the centralization of this service.

The retrospective exhibition at Bagatelle organized annually by the Société Nationale des Beaux-Arts, will be devoted, this summer, to the fashions of the last three centuries, the idea of an exhibition of portraits of sovereigns having been abandoned. The exhibition will include portraits, *genre* pictures and colour-prints, as well as actual costumes, ornaments and everything relating to male and female costume. The Society appeals to private collectors for their help.

A retrospective exhibition of Norman art of the last thousand years is being organized by the Rouen Municipal Council and will be held at Rouen from June to September in connexion with the celebration of the millenary of the Duchy of Normandy. The scope of the exhibition is a wide one, since it is to include every form of handicraft as well as the fine arts; its chief building will be the old church of St. Laurent, which will be re-opened to the public henceforth.

R. E. D.











## EDITORIAL ARTICLES: THE KING EDWARD VII MEMORIAL

**I**N December and January last we ventured to put forward some suggestions concerning the London memorial to King Edward VII. It is, therefore, of no little interest to us to find that some of our worst prognostications have been fulfilled in the scheme, which has lately been put before the public. As this scheme has been condemned by public opinion, and has now been abandoned, it is not necessary to dwell upon it at any length. We cannot, however, help feeling some satisfaction that certain contentions advanced by us should have been taken up in other quarters, independent of our opinion. Amongst these were the following:—"That the memorial to King Edward VII should not be placed in a situation, where it will compete on unequal terms in interest and importance with the memorial to Queen Victoria". "That it is undesirable that the memorial to King Edward VII should be placed in so secluded a spot as S. James's Park, which is to a great extent the privileged resort of the West End". "That it would be a capital mistake not to throw the memorial in question open to public competition". Of these contentions, the first two may now be taken as *choses jugées*. The third, however, is one which should not pass without fuller comment. The deliberate choice of Mr. Bertram MacKenna, A.R.A., as sculptor of the proposed monument, is a distinct set-back, a severe and perhaps irremediable blow to the struggling art of sculpture in the United Kingdom. The occasions are so rare on which any form of national competition can be encouraged that to refuse to the many capable artists this chance, however slight it may be, of expressing their views and ideas of such an artistic creation is a short-sighted policy, which goes some way to prove the contempt in which British art is held by the governing classes of this country.

That this policy should find an advocate in the President of the Royal Academy is not surprising, as it is only a further proof of the inability, or, perhaps, the unwillingness, of the Royal Academy to test the capacity and ascertain the real trend of national progress in the fine arts. As to Mr. MacKenna himself, it is difficult to raise an objection, since his work is so little known and has been exposed to so little test and criticism that one has to rely upon the mere promise of an attractive and youthful personality. Much the same may be said of Mr. Lutyens, a favourite of fortune among architects, the dimensions of whose capacity were not likely to have been tested by the share which it had been intended to allot to him in this memorial.

The choice of a memorial and a site seems likely to be the subject of further acrimonious discussion. We wish to adhere to our former suggestion that the high ground of Hyde Park near the Marble Arch would be a suitable site for such a memorial. We would suggest further that any site near Trafalgar Square must result in the memorial being overshadowed by the Nelson Column. On the other hand, a rearrangement of Parliament Square might be of advantage, placing the King Edward memorial in the centre of the square, and disposing of the present melancholy assembly of statesmen in some other arrangement.

We have little hope that we ourselves shall feel complete satisfaction with any result or that such result will command universal acceptance. The Committee appointed to recommend as to the best form of memorial and the best place in which to erect it is a strong one and should command more respect than has been meted out to it in the public Press. The misfortune which has befallen their first recommendation will no doubt act as a salutary warning to them in their future deliberations.



## THE PASSING OF REMBRANDT'S *MILL*

**T**HE passing of Rembrandt's *Mill* has cast a strange light upon the attitude of the public at such a crisis. We have had questions in Parliament, innumerable letters in the Press, and the views of Royal Academicians. In politics the tone of thought is coloured to an unfortunate extent by personalities, rather than by principles, and the question of a Peer of great position in the political and social world being able to dispose of his own property at great advantage to his estate has outweighed the really serious question of the country being depleted of any portion of its national wealth. Public criticism has been mainly directed towards the high price paid, rather than to the artistic value of the picture itself. Of the crowds who passed before the picture during the few days on which it was on public exhibition in the National Gallery, it may be assumed that only a small percentage was attracted by the actual merits of the picture rather than by the advertisement in the Press of the high price which had been offered for it. Curiosity having been satisfied, the public interest in art has by this time no doubt relapsed into its previous slumber.

The attitude of certain Royal Academicians is, however, greatly to be deplored. In the absence of any suggestion to the contrary, it must be taken as indicative of the attitude of the Royal Academy as a whole. We should have imagined that a painter, who really loved his art, would feel that this art had been honoured, and was being honoured increasingly, by the high value placed upon the best productions of the painter's brush. The gospel of mere self is not the gospel of art. The privilege of an artist lies in the power of working for all time, the power of creation, such as was possessed by Phidias,

Michelangelo, Titian, Rembrandt and Turner. The jealousies of artists are proverbial, but it is surely a mere pettiness of mind to be jealous of a brother artist who has been dead some two centuries or more. Of which phase is the Royal Academician jealous—the bankruptcy and squalor of Rembrandt's own life, or the number of dollars now paid for his paintings, seeing that not one of these dollars can be of benefit to the painter himself? An attitude such as this, if seriously adopted by the Royal Academy, is distinctly detrimental to the progress and study of the Fine Arts in this country.

The American side of this vexed question is by far the brightest. Possessed of the requisite wealth, ready for immediate use, the financial magnates of the United States are prepared to devote a considerable portion of this wealth to the acquisition of certain objects of historical and artistic interest which the country itself cannot produce or acquire in any other way. It is excusable for Englishmen to resent the acquisitiveness of these magnates, but no one in his senses can deny that by this employment of their vast powers they are doing national service to their own country. Deeply as we may deplore the injuries done to our own interests, we cannot help congratulating these representatives of the United States on the rapid advance of their artistic knowledge, which leads them to spare no cost in transferring our few remaining treasures to their own possession. Meanwhile we commend once more to the attention of H.M. Government the possibility of a tax on the sale of works of art, especially those that are exported from this country, whereby a Fine Arts Contingencies Fund might be created at no cost to the ordinary tax-payer, by the help of which fund such emergencies as that created by the sale of Rembrandt's *Mill* could be met with some hope of success.

# A RE-DISCOVERED SCHOOL OF ROMANESQUE FRESCOES\*

BY JOSE PIJOAN

**T**HE Institut d'Estudis Catalans of Barcelona has initiated the publication of the frescoes in the Romanesque churches of the North-East of the Peninsula by a series of fascicules illustrated with various plates, similar to the two reproduced here.

We Catalans believe that these mural paintings of the Catalan country have a true artistic interest. They show great skill in arrangement and composition. The rich colours of the Romanesque palette are still resplendent in the depths of the ancient Pyrenean churches, some of which are now totally abandoned. Within the history of Western painting in the Middle Ages, the Catalan frescoes form one more mine of illustration to add to the great treasury of Romanesque painting opened by Didot and Lafillée's work "*La peinture décorative en France*" and continued a little later by Clemens's book "*Die Wandmalereien der Rheinprovinz*". The Italians have not as yet taken any very extraordinary interest in these primitive decorations, and it may be said that the only important monograph on the subject which has been published in Italian, up to the present time, is Toesca's study on the frescoes in the Cathedral at Anagni, printed in volume V of the review "*Regie Gallerie d'Italia*".

The Catalan frescoes, which form a long series, have become known—I may say have been discovered—within these last ten years. It was evident that the great Romanesque churches, with their cradle-vaults, their undressed stones, and their smooth unsculptured walls, must have been covered with rough mortar upon which polychrome decoration followed in due course. But this decoration suffered much under all the changes made in the churches by the opening of chapels and the strengthening of the vaults. In order to bring them to light, they had to be sought behind the altars, especially in the apses, where the catafalque of the high-altar had preserved them from the latest "embellishments" which the churches suffered in the age of baroqueism.

Generally speaking, in all the parish-churches of any importance in the valleys of the Pyrenees, in the apses, behind the altars, are hidden Romanesque paintings, and where an altar was of any market-value and so has been sold to the antiquaries, the frescoes now appear with their ancient mediæval figures on the bare wall of the apse as in the days when the church was consecrate to all its holy ceremonies. In some places the ruined vault has sunk in, and the concave apse alone remains upright amid the *débris*, with its painted God blessing the solitude of the valley and the mountains. For one of the subjects most frequently represented in Catalan apses is the Apocalyptic Vision of the Pantokrator seated upon

the rainbow with His hand raised in the act of benediction, His feet resting on the succession of concentric curves which are the symbol of the earth. At His side are seen the four symbols of the Evangelists, and sometimes Seraphs also, in order to fill the space formed by the shell of the vault. On the cylindrical wall arranged one by one, or two and two, in niches also painted, stand figures of the Apostles and of Mary who holds in her hand covered with her mantle the mystic cup of the Graal.

In other churches, in place of the Apocalyptic Vision, the vault is filled with the scene of the Epiphany, and here the Virgin is seated on an ivory throne like a Byzantine *basilissa* with the Magi by her side, clad in oriental garments. On the cylindrical wall also, instead of the Apostles and Saints, is sometimes found a new composition of Archangels, Seraphs, and even the fiery wheels, which in Christian iconography serve to represent the Thrones; the whole composition thus constituting a curious illustration of the angelic hierarchy.

By the careful study of some of these churches, it has been possible to prove that not the apses alone were painted, but that the decoration extended all along the side walls also. These lateral paintings are distributed in parallel lines, like broad *rotuli* unrolled along the whole length of the church. It is curious that here also on the straight walls are placed by preference Apocalyptic scenes, in singular analogy with the miniature representations of the Spanish codices of the "*Comentario de San Beato de Liebana*", of which a great number of copies must have been in circulation during the Romanesque period. But the fresco-painters of the Catalan churches also had for models from which to draw the themes of their mural decorations genuine Byzantine menologies or choir-books, or at least Spanish examples derived from more ancient oriental types. The scenes which decorate the walls, in super-imposed parallel rows, are terribly mutilated, scarcely any remaining intact; these illustrate the book Genesis or oftener the New Testament. One of the most interesting representations published in the albums of the Institut d'Estudis Catalans is the scene of the stoning of the protomartyr S. Stephen, painted with strange force, proclaimed, if I may so describe it, in a new key with the Iberian violence which surpasses the vigour of all other schools of mediæval art. Another scene from the New Testament depicts the parable of the Wise and Foolish Virgins, which is represented by the wall paintings at Pedret. The portion reproduced here [PLATE] is the group of two of the Wise Virgins already seated at the table of the banquet over which is stretched the hand of the Bridegroom bidding them to taste of the viands. These paintings at Pedret are among the most ancient in

\* Translated for the author from the Spanish.



## *A Re-discovered School of Romanesque Frescoes*

Catalonia and in many details are exceptional in the series. The Pedret style is suaver and gentler, and moreover the ground is not divided into the bands of contrasting colours found in all the rest. The division of the grounds of the Spanish polychrome-paintings into zones of distinct colours, all violent, black above red, or blue, and yellow next to violet, we meet with also in the schools of Romanesque miniature-painting of the Peninsula, and in the most ancient painted panels, many of which are now in the museums of Vich and Barcelona. It is not the painters' lack of skill or slight knowledge, but a philosophic disdain, a *parti-pris* very personal to our race, not to wish to reproduce the accidents of a landscape or the furniture of an apartment. To the Spanish Romanesque artist two or three patches of violent colours suffice to fill the ground behind the figures, and with these he obtains his own decorative result. Even in the most complicated subjects of the Apocalyptic Vision, struggles of the most diverse monsters, the painters who have been able to express so many strange creatures, so many combats and visions, avoid describing the landscape by introducing the forms of mountains or even of trees, or other pictorial accessories. In this same scene of the supper all the interest is concentrated on the figures of the Wise Virgins; the curtains and the furniture, which in an oriental picture would enclose the scene of an intimate entertainment, are entirely absent.

The Romanesque mural paintings in Spain have a further peculiar interest, because they are related to the miniatures and primitive Spanish panel-pictures, and moreover show us the persistency of an artistic tradition which must have originated in the first centuries of the Middle Ages. The origins of this Christian school of the Western Mediterranean are still very obscure; but it is natural to believe that the Churches of Africa and Spain, which produced their own literature and school of thought, produced also a type of art. We have now succeeded in discovering, thanks to the publication of the texts, that the famous illuminated Pentateuch which belonged to Lord Ashburnham comes from Spain, and that to the same school belongs the Apocalypse called "San Servin's"; and so we can follow back to the Visigothic codices of San Millan de Logolla, the "Vigilianum" and the Bibles of Theodulfo, the codices of San Beato and many others. A common element brings all these examples of Spanish miniature-painting into relation with the wall paintings of the churches and with the most ancient panel-paintings, which are, in fact, those of the Catalan district. This Spanish school which must originally have copied types from the Christian East, or rather from Syria, preserves ever afterwards a certain analogy with the art of Byzantium, from which it must also have received later influences.

The "Institut d'Estudis Catalans" proposes to extend its publications as far as the neighbouring Aragonese district, devoting special care to the frescoes in the monastery of Xixena and in the castle of Alcañiz, with others to be found in the province of Huesca. Further off, in the heart of Castille, most important Romanesque paintings appear still to exist. Until a little while ago we knew only the very ancient frescoes of the Cristo de la Luz in Toledo, those of the Pantheon of the Kings in San Isidro in Leon, but three years ago the Spanish Commission charged with excavating the ancient Numantia gave notice of the existence of a collection of marvellous paintings at San Baudelio de Cardenas, in the province of Soria, where a whole church was found decorated with hunts, borders of animals, and other subjects of an oriental character and of indubitable antiquity. Another group of painted churches seems to exist in Galicia also, but in a style of art still rustic, concerning which we have as yet no precise information.

As regards the ages of these Spanish mural paintings it is difficult so far to make any definite statement. We have not one of these monuments of our polychrome decoration dated with any certainty, and various suggestions continue to be made regarding each edifice. In editing these frescoes I gave an account of their existence in a communication to the Académie d'Inscriptions et Belles Lettres in Paris,<sup>1</sup> which was read by our friend M. Dieulafoy, who wrote in continuation certain very apposite observations on the style and on the period at which the frescoes were painted. According to him, they are not so ancient as the editor of the fascicules suggested. For Monsieur Dieulafoy ("Comptes rendus des séances", July, 1910) the majority of the Catalan frescoes are of the twelfth century and some of the thirteenth. We Catalans persist in believing that some of them are considerably more ancient, both on account of the class of edifice in which they are found, and also on account of the details in their style, such as the division of the ground into bands of uniform colours, which is not found in the painted panels of the thirteenth century. Besides, at that period, the Spanish monasteries were associated with the houses of the French Benedictines, and their usual construction is in the Cluniac style in which sculpture predominates, and with the bands of reliefs, the colonnettes and capitals which enrich the apses and lateral walls, there is no longer any necessity for polychrome decoration.

But in the case of undated antiquities, archæologists are always fluctuating between two dangers, the risk of accounting them too old and the fear of representing them too young; perhaps in

<sup>1</sup> *Comptes rendus de l'Académie d'Inscriptions et Belles Lettres* (Paris, July, 1910).





DETAIL FROM THE PARABLE OF THE TEN VIRGINS. 1000-1100





## A Re-discovered School of Romanesque Frescoes

Catalonia we are rather nervous of not reckoning our monuments old enough.

See further on the subject of Catalonian wall-paintings: Puig y Cadafalch, *Les iglésies ab cobertes de fusta de la vall de Bohí en el Annari de l'Institut d'Estudis Catalans*, Barcelona, 1907; Sempere y Miquel, *L'Art barbre*, Barcelona, 1908; Lamperez (V.), *La arquitectura cristiana española*, Madrid, 1908.

### ADDITIONAL NOTES ON THE ILLUSTRATIONS

[We are enabled to reproduce these plates by the courtesy of the Institut d'Estudis Catalans. The following notes are compiled almost entirely from Senyor Pijoan's articles in the Institut's publication, *Les Pintures murals Catalanes*, S. Miquel de la Seo, fascicule II, pp. 21, etc., and *Pedret*, fasc. I, pp. 3, etc. Our illustrations are láminas, VII and II.—ED.]

SANT PERE DE LA SEO D'URGELL.—The fresco illustrated in the FRONTISPIECE fills the central apse of a small church now partly dismantled, connected by the cloisters with the present cathedral of La Seo d'Urgell. Traditionally regarded as the original cathedral built in 839,<sup>2</sup> and representing a foundation certainly nearly as ancient if not anterior to it, the church had at least ceased to serve as the cathedral by 993.<sup>3</sup> Originally dedicated to S. Peter, it passed into the hands of the Dominicans in 1033, who added the patronage of S. Michael, as we may assume, placing the Archangel's name first, according to custom. The first name thus came in common parlance to stand for both.<sup>4</sup> This change of dedication was formerly indicated in the decorations of the church and now recalls their widely different styles. In the Romanesque fresco S. Peter appears as patron opposite the Virgin; the Archangel does not appear at all, although the angelic hierarchy is a favourite motive in Catalan decoration, as Senyor Pijoan points out. But in the elaborate Gothic *retablo* of the high-altar recently sold, of which the finest portions are now in the Museum of Barcelona, effigies of SS. Michael and Peter occupy the centre between them as joint patrons, and the remaining space is equally divided into scenes from both their Acts according to Voragine, the authority almost universally followed in works of that period. No part of the edifice existing in 993 is now certainly identifiable. The present church was evidently built at two far-distant dates. The nave-apse is regarded by Catalan antiquaries as undoubtedly a construction of the Lombardic style which was very common throughout Catalonia, and dates the church in the

<sup>2</sup> The present cathedral was not built until early in the eleventh century, by Sant Ermengol.

<sup>3</sup> The first documentary mention of the church occurs in the will (dated 993) of Borell II, comte de Barcelona, who made two separate bequests, one to the church of "Sant Pere d'Urgell," and another to the "cathedral of Santa Maria." *Marca hispanica*, ap. lxii. In 1035 S. Ermengol (Hermengild(?)) made a bequest of oil for lighting the altar of the church of Sant Pere. *Ibid.* ap. ccx.

<sup>4</sup> This seems the obvious explanation of the two titles. The church is called at the present time Sant Miquel, as in *Les Pintures Murals Catalanes*. Most other writers call it Sant Pere—e.g., Puig y Cadafalch, Falguera y Goday, *L'Arquitectura Románica a Catalunya*, Vol. ii.

eleventh century.<sup>5</sup> The mural painting covers the nave-apse and was found when the *retablo* was removed. The portions which are nearly intact had been protected by the altar, but whitewash and the fall of the plaster have terribly disfigured the upper portion and completely obliterated the edges. The bright colours and the main outlines of the design appear in the FRONTISPIECE, so far as a mechanical reproduction can represent the careful copies made for the Institut d'Estudis Catalans. As regards the minor details still further obscured by reduction to one-tenth of their actual size, some observations may be necessary. The only inscriptions referring to the symbols of the Evangelists which are still legible are the words MARCHVS and NISI LVCA . . . The central figure is, of course, God the Son, Pantokrator, and the zones on which His feet rest are decorated with "wreaths of foliage starred with flowers", and represent the world in the same manner as it is represented in the Spanish miniatures of the period. Below the Pantokrator, on a white band, and mostly obliterated, are two Latin distichs apparently referring to the Last Judgment:

DO  
QVÆ SVMSI MÈMBRA VEHENDO  
NDE RECRE . . .  
IVDEX SAN . . .

The series of saints seems to have begun and ended with groups of three figures, instead of the two which form the groups between the windows, since a third figure seems needed to fill both the extreme spaces. As in the illustration the first group has entirely disappeared from the wall. The first saint now visible is inscribed S. AN . . . AS (S. Andrew); with him is S. PETRVS. Beyond the window follow S. MARIA and S. IOH . . . S (S. John the Evangelist); and finally S. PAVLVS, with a fragment inscribed S. IA . . . (possibly S. James), and presumably a third now completely disappeared.<sup>6</sup> The series therefore probably consisted of the Virgin with nine representative Apostles, S. Peter occupying the patronal place, and S. Paul appearing either on account of the universal commemoration of each of these saints on the feasts of the other, or because a minor altar in the atrium of the church was dedicated to him.<sup>7</sup> It is noticeable that the Apostles are all barefooted according to decorative tradition, in reference—as has been supposed—to the text "Quam pulchri super montes pedes annunciantis et prædicantis

<sup>5</sup> For further information concerning the church see Villanueva, *Viaje literario*, ix, p. 169; Brutails (J. A.), *L'art religieux en el Roselló*, Barcelona, 1901, p. 34; Pascual (S. B.), *Mones, vida y restauracion de la Cathedral de la Seo de Urgel en el Annario de la Asociación de arquitectos de Cataluña*, 1907, p. 30.

<sup>6</sup> For separate illustrations of these three groups see *Pintures Murals Catalanes*, lám. viii, ix and x.

<sup>7</sup> In 1035 the witnesses to S. Ermengol's will took an oath at this altar. Villanueva, l. x, p. 148, et. cap. xxix, p. 30.



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pacem", while the Virgin is shod here as everywhere else. S. Andrew carries the more primitive staffed-cross rather than the more distinctive saltire. The object held by the Virgin is described as the cup of the Graal. The separate illustration of this group (not reproduced here) shows that it is quite unlike any vessel, though the shape assumed is that of the *vesica piscis*; this seems to be incidental, and it seems intended to represent a circlet, drawn in perspective, for the lines at the ends of the nearer side pass over those of the remoter, and a row of golden beads is visible at the right-hand edge on both sides.

PEDRET.—The fresco representing the parable of the Ten Virgins runs round a diminutive apse in the church of Sant Quirse, Pedret.<sup>8</sup> Pedret is now deserted and its church disused, but its position close to a bridge over a river (the Llobregat) on the roads connecting Berga with Bagà and Cerdanya may well have given it some importance in early times, and may account for the elaborate decoration of a church without worshippers or history. For no documentary evidence concerning it has yet been found, but from the plan of the building, Puiggari seems justified in concluding that it originally consisted of a nave with a quadrangular chancel, and two aisles terminating in apses. A nave, an aisle on the gospel-side, and two apses still remain, but no aisle on the epistle-side can be definitely traced. The Catalan antiquaries generally agree that the original church was Visigothic, both on account of the concealed horse-shoe arches which still give entrance to the apses and divide the nave from the remaining aisle, and also on account of the insulation of the apses, which did not communicate with the presbytery of the central sanctuary. These characteristics date the original church before the Romanesque revival, which began in the second half of the eleventh century. But the revival does not seem to have affected Pedret until after the twelfth century had well begun. The church was then remodelled. The walls of the nave were certainly reinforced to support a pointed cradle-roof; apparently the door, which still exists, was pierced and decorated with early twelfth century columns and mouldings; and presumably the aisle on the epistle-side was removed. At any rate, the original apse is left. In this form the church remained until the eighteenth century, when, in order to give it what classical lineaments were possible, the horse-shoe arches were re-faced, and communication was pierced between the apses and the central sanctuary. These two little apsidal cells were already covered with paintings,

and the piercing of the walls began their destruction. In the apse on the gospel-side nothing is now visible but some vague figures suggesting the Apostles seated at a table. But in the apse on the epistle-side,<sup>9</sup> last used as a vestiary, the fragmentary painting of the Ten Virgins retains even now much of its brilliant colouring. Though they have long been utterly neglected, these strange figures still possess their extraordinarily suggestive power. The piercing of the wall into the sanctuary cut away all but the heads of the first three Wise Virgins (lām. I). Those represented in our PLATE are the fourth and fifth (lām. II). All five seem to have been clad alike in rich dalmatics and are crowned with uniform bridal crowns placed over close-fitting caps. The crowns are of the shape found at Rome in the sixth century, but since it continues on Romanesque antependia in Spain until the end of the twelfth century, the crowns at Pedret do not of themselves help much to fix the date of the painting. The dalmatics, however, embroidered with a broad central pillar, the tunics, of which the close-fitting sleeves appear below the short open sleeves of the dalmatics, and minor details, such as the spiral earrings, all tend to place the fresco as far back as other considerations allow. All five Wise Virgins were evidently seated at the marriage supper, like the two still remaining, their burning cressets in their left hands, while the hand of the Bridegroom is visible extended over the table. With this exception, and a fragment of the nimbus, the figure of the Bridegroom Himself has entirely disappeared. Above, on a frieze run the words QVIQVE PRVTETE (quinque prudentes). A small window interrupts the scene; on the further side of it are ranged the five Foolish Virgins, holding their cressets inverted, with their oil-vessels (in old Catalan inventories "gubell") hanging from them. Above the Virgins are the words QVIQVE FATVE. The three middle figures are complete (see lām. iii.); the fifth is visible to the waist, above a second window (lām. iv.); but the first, nearest the centre, has entirely disappeared. When Puiggari was writing in 1889 the outline of this first figure was still decipherable. A lighter character distinguishes the Foolish Virgins from the Wise. They are not clad in the ample dalmatic nor do they wear the crown, but varied coifs arranged in becoming folds over the hair. Finally, on the extreme right of the spectator, is a youthful, male, allegorical figure, perhaps a sort of pictorial gloss on the parable (see lām. iv). He sits enthroned upon a church, bears a leafed wand in his hand, and his head is surrounded by a nimbus. He suggests

<sup>8</sup> For Pedret generally see: Muns (E.), *Sant Quirce de Pedret*, Barcelona, 1887; Puiggari (J.), *El Arte Románico en Cataluña*, Barcelona, 1888; Barcénas, García (J.), *Arte Románico en Cataluña*, Vols. I, 1902; Ferras (C. A.), *El Arte Románico*, Barcelona, 1905; Ribera (D.), *El Arte Románico*, Berge, 1907.

<sup>9</sup> Muns supposes that the church was once a cell of Benedictine monks, and the epistle-apse a baptistery, but he adduces no documentary evidence in support of his supposition.

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Redemption through the remission of sins, inspiring hope in the Virgins, whom the Bridegroom has left without. Puiggari records a horizontal line of letters—RASCA (perhaps actually SANTA)—but no signs resembling either word now remain. It is, however, surprising that he makes no allusion to a column of letters reading downwards—ECREXIA—which are very plainly visible. These figures occupy the circular wall of the apse. The horse-shoe arch opposite is still visible from the inner side. Above the arch Puiggari could still trace figures of the Virgin and the Archangel Gabriel, but they have now disappeared. In the shell of the vault, within a spherical disk, a figure of the Theotokos holding the Infant God should still be visible, but it has recently been daubed with rough mortar to stop leaking. Puiggari alludes to this seated figure as an Assumption (a Coronation?) of the Virgin. This is all that there is, or ever has been, in the little cell-like apse at Pedret. Concerning the iconography must be noted first the number five, which is given in the text of the parable and has remained traditional in the presentments of it from the first. Although in the earliest example, in the *cæmenterium* of Maius in Rome, only four Wise Virgins appear, the fifth has given place to one of the Dead, a woman in the attitude of prayer, also bidden to the banquet of the Blessed. Here neither Christ is represented nor the Foolish Virgins, for the parable is still in its embryonic stage of imagery. In the fresco at Santa Ciriaca's, the Christ appears between the two groups of Virgins, and leads away the Wise to the marriage supper. The separation of the two bands becomes more and more accentuated with time, as do also the differences in the drapery. In the sixth century when the famous Greek "Evangelium" of the cathedral of Rossano was painted, the scene is already divided into two parts. A closed door stands in the centre; the Foolish Virgins are left without, and one of them seems about to knock for admittance. Within the close, Christ and the Wise Virgins are seen among the trees and streams

of Paradise. In the Greek "Evangelium" of the ninth century (No. 74 of the Bibliothèque Nationale) the scene of the supper is laid in a more sumptuous environment. The Wise Virgins proceed towards a temple surmounted by a cupola; within is Christ with the twelve Apostles. The presentment is becoming more materialized, and thus it is not surprising if the table in the Catalan fresco is luxuriously prepared. The Foolish Virgins of Pedret do not express the grief displayed in the primitive representations. Later still the idea of repentance is quite lost, and the Foolish Virgins await Christ's coming unmoved, with all their tears long since wiped away. The ten calm figures are then soon to become a theme appropriate to sculpture; we see them in Gothic cathedrals inciting to prudence and vigilance by their example or warning. By the early years of the Middle Ages the Ten Virgins have lost the strong sentiment of the parable and have become symbols, homogeneous, if not identical, with the Virtues and Vices. The Foolish Virgins, in particular, no longer express any spiritual hope, they have become mere seductive courtesans, and one of them at Strasbourg and another at Basle displays her breasts to a cavalier. The Ten Virgins, who graciously attended the Christian life through four centuries, have now lost all the character of the Evangelic parable, and so give place to new symbols more intellectual and more concrete. The image springs up, fades and dies like the plant. From the intermediate place which the Virgins of Pedret take in the iconographic sequence of the parable, they seem to have been painted before the Romanesque remodelling in the twelfth century, and if they are not contemporaneous with the original fabric they cannot belong to a much later date. The mystical figure seated upon a church also shows strongly accentuated archaic qualities. Altogether, therefore, it is probable that the paintings at Pedret are the most ancient of the whole series of the Catalan Romanesque wall decorations.

### EARLY DESIGN IN LACE

BY MRS. JOHN HUNGERFORD POLLEN

**I** WISH, without being unduly technical, to point out the claim to supreme excellence of a period of lace design, which for a reason I have not hitherto heard given, has been almost entirely ignored of late years. Before studying the design in question, it must be remarked that it is obvious that limitations of material, quite as much as lack of invention, or of intention, contributed in the past to delay or to circumscribe the results desired. This is as true of lace as of the marvellous achievements of the present day resulting, for

example, from discoveries in steel, aluminium, etc., fine materials, without which inventions, however marvellous and desirable, were impossible to carry out.

To trace rapidly the development of lace work from the earliest times to the beginning of the sixteenth century will be sufficient for the present purpose. The earliest foundation of lace work was the knotting or twisting of threads by hand or by bobbins worked in a frame. Woven linen, with threads drawn or cut out, also served as a foundation. The results can be seen in the darned



## Early Design in Lace

nets and fringes of the sculptures of Nineveh, and in the actual lace found in Egypto-Roman tombs of the first to the third centuries, preserved to us by the desert sand and the wonderful climatic conditions.

Later we have no specimens to point to, until in the *lakis* or knotted thread work (Italian, *modano*) and linen lace work of the thirteenth and following centuries, we see so clearly the very stitches and design of the earlier fabrics that it is plain that the art was never lost. Workers, whether Babylonian, Coptic, or Italian, could darn exquisite patterns on net-work, or by ingeniously cutting and sewing over threads in the linen, obtain those beautiful and intricate effects called *reticello*, now the generic term for all lace of geometric design whether needle or bobbin made. *Reticello*, as a strictly lace term, implies a foundation of linen, and is therefore in the same class as drawn or cut linen work; this obtains, even although the linen threads are often completely covered by needle-point. Fig. A [PLATE I], represents a true *reticello*: the edge shows the linen threads. Many examples of this exist, and are depicted by Cimabue, Giotto, and other painters of the thirteenth and fourteenth centuries.

Early in the sixteenth century, workers, not satisfied with the limitation of material, and also, as can be shown, incited by examples from the East, began to discard the knotted thread foundation, and to use less and less of the linen, and more of the unfettered needle guided only by the heart and brain. This transition can be observed in Fig. B [PLATE I], where the merest threads are left as a lattice background to the interlacing strapwork which, as well as the conventional floral pattern, is worked entirely by the needle. Thus came into being the wonderful *punto in aria*, a name which has never been translated into another tongue and expresses the glory of the first lace work created solely by the needle. Signora Elisa Ricci speaks of the perfection of style and of the elegance, combined with simple exactitude of design, in the early *punto in aria*, which she calls the most Italian of all laces.<sup>1</sup> At the same time it must be said that it is more plainly inspired by the East than any previous or subsequent fabric, and, in fact, I claim for Persia the fame of having given to Venice her pre-eminence in the matter of lace design. It is uncontested that the commerce of Venice in the fourteenth and fifteenth centuries was largely with the East. I think the influence of Persia is clearly shewn in the designs for *punto in aria* in its first development from Oriental sources. Photographs of Persian tiles [see Fig. C, PLATE I] in the Victoria and Albert Museum, and other early fourteenth-century tiles in the Salting Collection may be mentioned, and leave us no doubt of this. We see the hyacinth, the dog-rose,

the iris, and the carnation, favourite flowers of the Venetian lace-workers, and more than that, the interwoven stems producing patterns of the utmost variety and elegance. The design of Fig. D [PLATE I] is a flowing, somewhat intricate, arrangement of stems, very Persian in character; the points are expressed by carnations, rosebuds, and hyacinths. Peacocks, hounds, and stags are introduced at intervals; every line is to express a certain meaning; every line is *voulé*, a chief characteristic of this period. This specimen appears to have been made for a wedding, and the crowned serpent, crest of the Visconti family, is introduced.

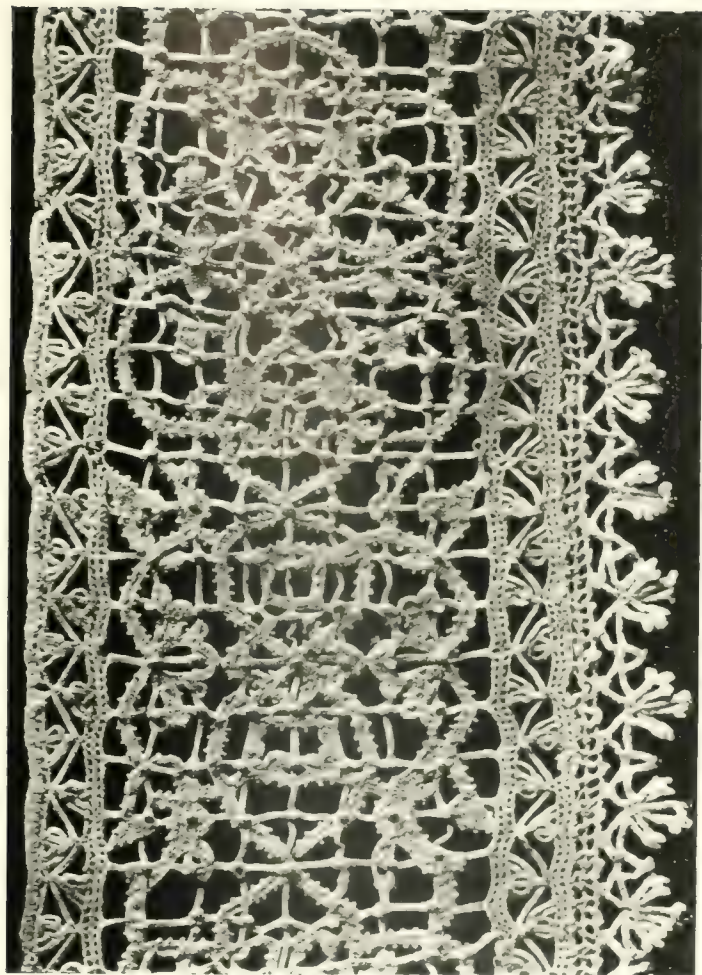
Later laces became more magnificent and loaded with ornament; stitch was worked on stitch in lavish variety, forming the raised or rose point of the seventeenth century, universally known as Venetian. Fine scrolls, with conventional leaves and blossoms, so contrived as to cover the spaces symmetrically, were all that was desired—a change indeed from the “*mostre bellissime*”, carefully thought out in the early pattern-books of Vinciolo and Vavassore. To find the well-ordered freedom of a classical orientalism we can look only to the early *punto in aria*.

And now, having established the origin, we have to mourn the vicissitudes of these beautiful designs. Many of the pointed laces were no doubt used for collars, and these went out of fashion before the end of the seventeenth century. No doubt these collars were not convenient; they were easily torn and required an iron or wire support. A collection of these supports is in the Munich Museum. Whatever the reason, the sad fact remains that hardly any of this lace, when worked in points, has survived in its integrity. Under the excuse of repair, or change of fashion, the beautiful and exact Persian designs are now usually found mangled and altered past recognition. This mangling is unfortunately apparent not only in some of the specimens at Berlin and Vienna, but also in some of those in our own Victoria and Albert Museum. As a natural consequence, the extraordinary merit of this lace is overlooked by historians of lace with one notable exception, Signora Elisa Ricci. The object apparently was to make, at any cost, a straight edge to the lace; the points were ruthlessly cut off and sewn in, upside down, or at any angle that occurred to the worker, thus making a deplorable patchwork. Such was the condition of the beautiful lace before it was restored [PLATE I, D].

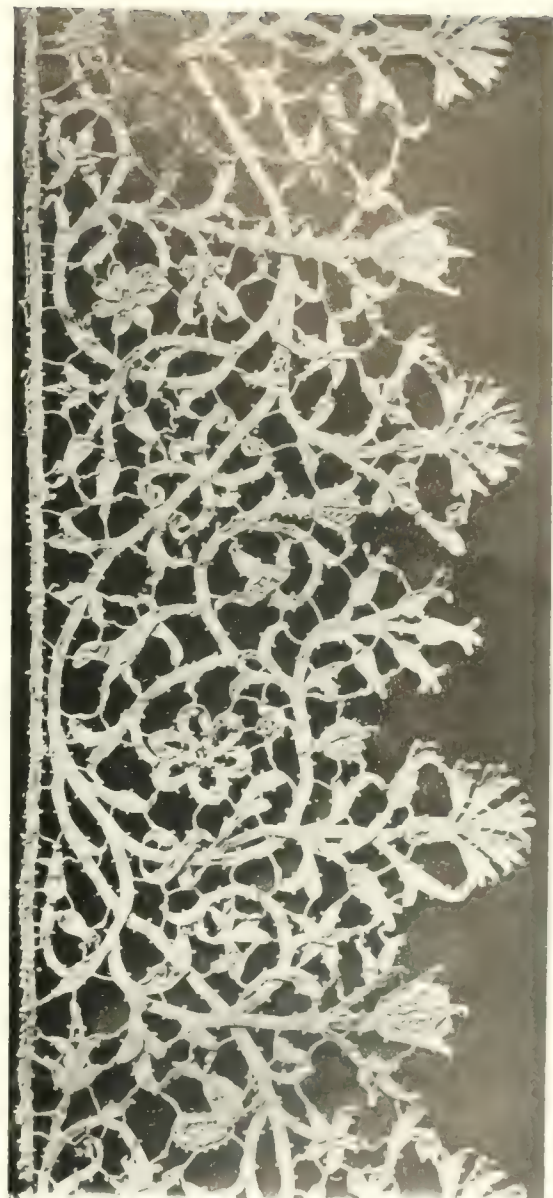
Fig. E [PLATE II] gives another example of this. The restoration to its original beauty is represented in Fig. F [PLATE II], where the points have been replaced. In some specimens, pieces have been cut away and lost irreparably; but when new work was added to straighten the edge the restoration was comparatively easy, as in the fine specimen shown in Figs. G and H [PLATE II].

<sup>1</sup> Ricci (ibid.) *Le Liche Treve Italiane*. Bergamo 1908.

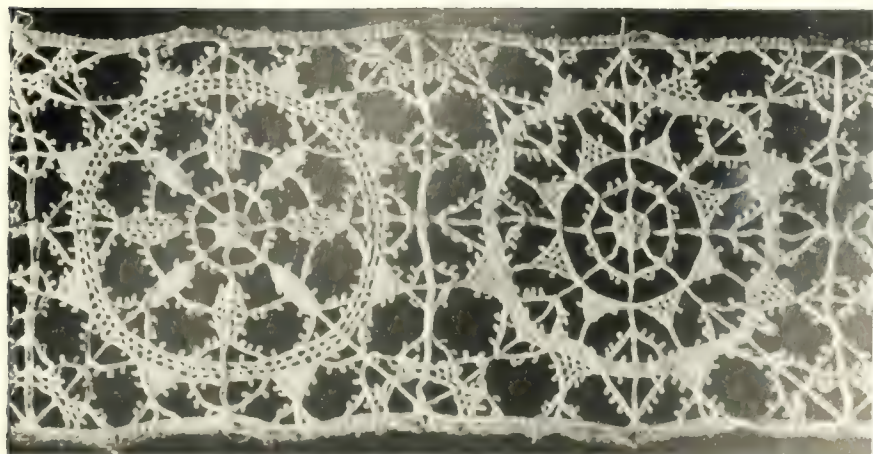




UP. REFLECTIO, TRANSITION STAGE, FIFTEENTH CENTURY. AUTHOR'S COLLECTION



UP. REFLECTIO, TRANSITION STAGE, FIFTEENTH CENTURY. AUTHOR'S COLLECTION



UP. REFLECTIO, TRANSITION STAGE, FIFTEENTH CENTURY. AUTHOR'S COLLECTION



UP. REFLECTIO, TRANSITION STAGE, FIFTEENTH CENTURY. AUTHOR'S COLLECTION







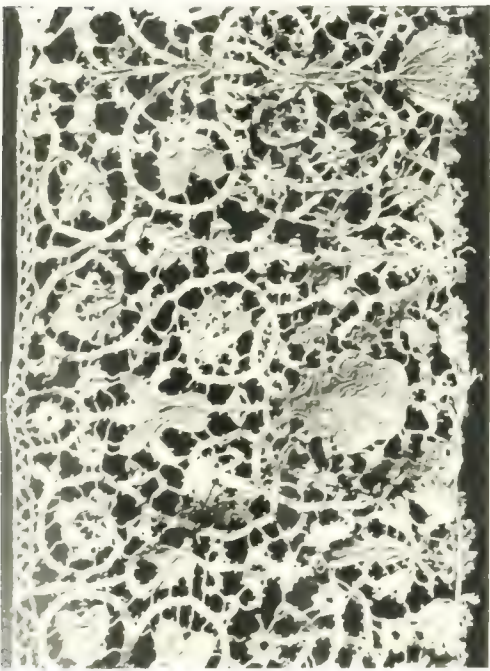


FIG. 1. LACE, NINETEENTH CENTURY.

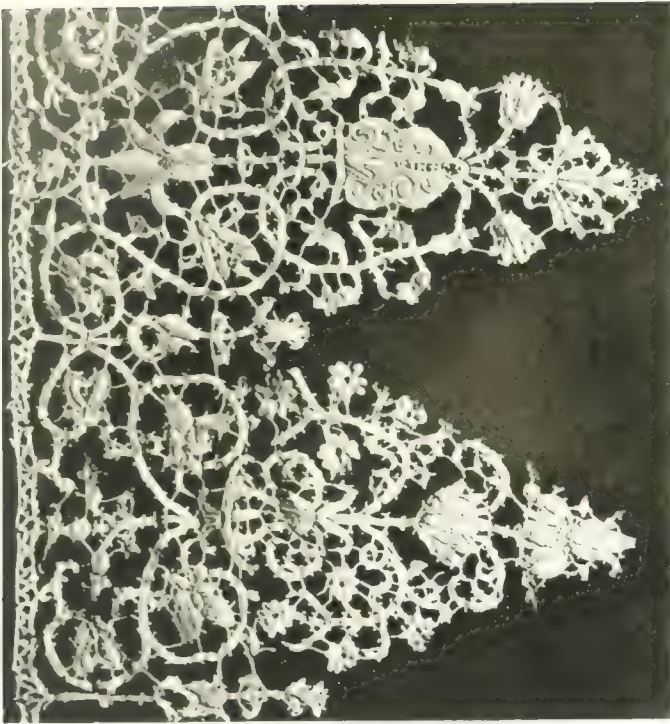


FIG. 2. SAME AS FIGURE 1, RESTORED.

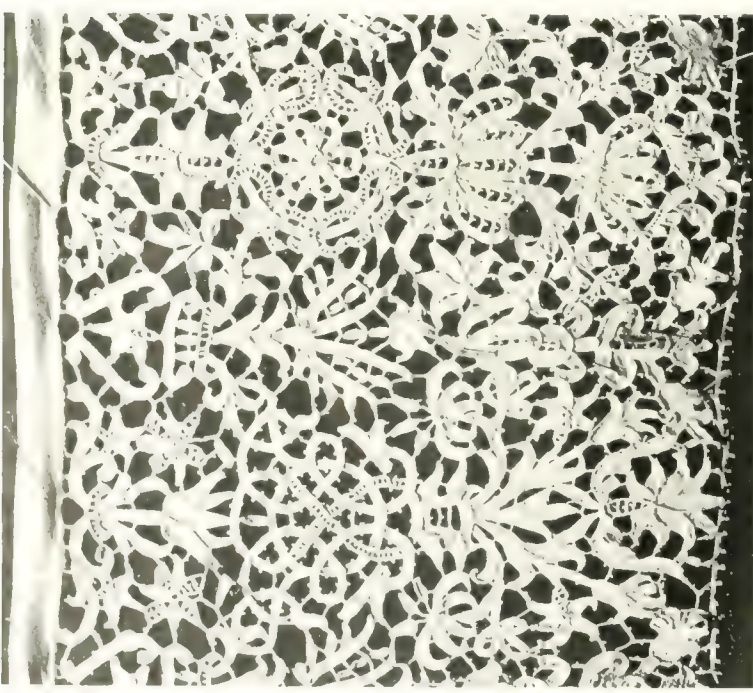


FIG. 3. LACE, NINETEENTH CENTURY. EARLY SIXTEENTH CENTURY. AMERICAN COLLECTION.

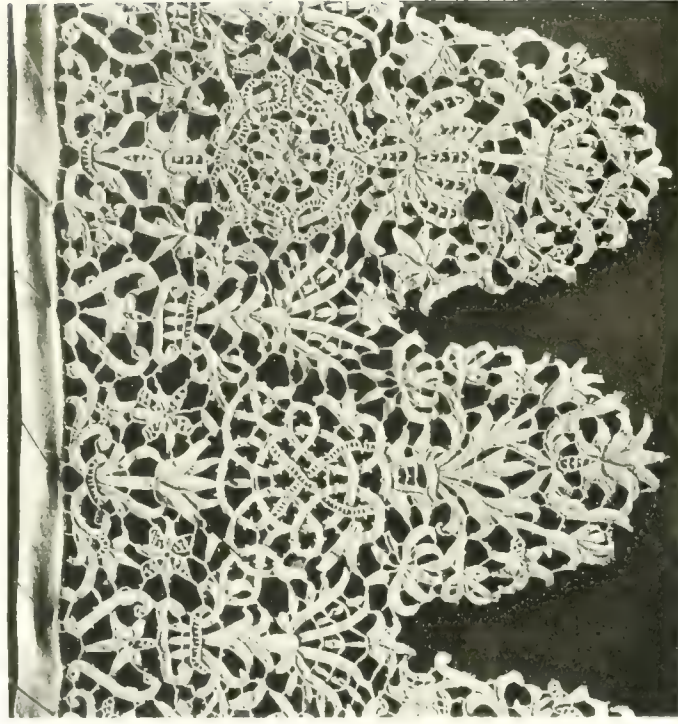


FIG. 4. SAME AS FIGURE 3, RESTORED.



Finally I appeal to possessors of these rare laces to note carefully any mutilations, and to remember that fragments are better preserved as such, if restoration is impossible. To draw together the worn or torn parts, or to join in odd pieces is fatal.

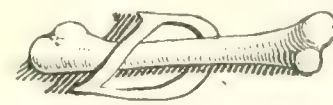
The object should be to endeavour, however worn or ragged the fabric, to detect and preserve the intention of the original worker, so that justice may be done, however tardily, to the most true, careful, and beautiful lace designs existing.

## DID THE DOSSI BROTHERS SIGN THEIR PICTURES?

BY HENRIETTE MENDELSON\*

**T**HE *S. Jerome* IN VIENNA.—This small picture, No. 68 in the Imperial Gallery, does not now bear the name of Dosso Dossi for the first time. It was so ascribed in all the older catalogues;<sup>1</sup> even the peculiar signature of the artist's name, a somewhat slanting Roman D with a bone stuck through it, had also been registered already. Schaeffer<sup>2</sup> was the first to see in the picture the work of two hands. Impressed by the literary criticisms which praise Battista's skill in landscape,<sup>3</sup> he gave the landscape to Battista, and the figures only to Dosso. Patzak,<sup>4</sup> who in general represented the view that a share in the landscape backgrounds of the Dosso pictures is to be assigned to Battista, seems here to go a step further; he subscribes the *S. Jerome* "Battista Luteri", and considers it an early work of that master. Zwanziger<sup>5</sup> calls the *S. Jerome* very positively a late work of Battista Dosso, and builds up his characterization of both the painter brothers on the basis of this attribution. To me the *S. Jerome* seems an indubitable work by Dosso Dossi, and even if not among his first at least among his early pictures. This date explains why the landscape is already freely handled while the figures are a little laboured. Who could believe in the theory of two hands, considering the full and picturesque treatment of the hair and beard? But above all, the drapery shows a free and bold technique—it was the nude portion of the body alone which offered any very serious difficulty to the painter, as to all young artists. If, however, this picture is by a single hand, it can have been painted only by the elder of the two brothers. Stylistically it forms a link in the chain which stretches from the *Pietà* in Mr. Phillips's collection to the *Circe* of the Borghese Gallery.<sup>6</sup> But above all the spirit of the elder Dosso is revealed in the humour and originality of the conception. Dosso was not so great a favourite with the Duke

Alfonso only on account of his painting, but because he was also a very agreeable and amusing man.<sup>7</sup> *S. Jerome's* lion is not as usual lying majestically near his protector—we see it sleepy and satisfied, slowly slinking to its lair from behind him. In the foreground to the right lies an enormous bone; is it the remains of its meal or merely a "Memento Mori" used in connection with the saint's penance? The bone is stuck through the letter D. The witty painter could not resist turning



into arebus (D-osso) the name by which he was known to everyone in Ferrara. Confusion with Battista was out of the question, for it was only Giovanni, the elder brother, who had the customary right to sign himself "Dosso" simply.

**THE NAME DOSSO.**—The surname, Dosso, borne by both the brothers from an estate in the Mantuan territory,<sup>8</sup> was applied without addition, as both *præ-* and *ag-nomen*, to the elder brother only. Even in notarial documents the exact full name of Giovanni and Battista—"de Lutero de Costantino"—was used only sometimes. The archivists and writers of the time mostly call Giovanni "Dosso" only, without further specification, in distinct contrast to his brother whom they call vaguely "Battista," or perhaps "Battista de Dosso," or sometimes even only describe as "Dosso's brother." The use of the name Dosso as the exclusive designation of the elder brother becomes distinctly evident when Dosso and Battista are mentioned in the same document.<sup>9</sup> Even in the documents dealing with the pictures in the Castello del Buon Consiglio at Trient occur the signatures "Dosso" and "Battista". If Schmölzer had used the documents, otherwise useless for his purpose, which Venturi has published, his statements, correct in themselves, would have gained strong support, and have been couched in a more definite form:—"His (Battista's) fore-name is directly expressed for this reason, because in the earlier passages Giovanni is always meant, and this difference should be noticed even throughout".<sup>10</sup> The example of introducing the

\* Translated for the author from the German.

<sup>1</sup> von Mechel, *Galerie Katalog vom Belvedere*, 1781, under No. 42.

<sup>2</sup> *Jahrb. d. Kunstl. d. Allerh. Kaiserh.* xii, p. 237.

<sup>3</sup> Baruffaldi, *Vite de' pittori e scultori ferraresi*, Ferrara, 1844, Vol. I, p. 255.

<sup>4</sup> Patzak, *Die Villa Imperiale in Pesaro*, Leipzig, 1908, pp. 256, 259.

<sup>5</sup> Zwanziger, *Dosso Dossi*, Leipzig, 1910, pp. 78, etc., pp. 87, etc.

<sup>6</sup> Claude Phillips, *Art Journal*, December, 1909, *An Unknown Dosso Dossi*. Mr. Phillips has here given some important hints.

<sup>7</sup> Vasari—Sansoni, v, p. 97.

<sup>8</sup> N. Cavadella, *I due Dosso*, pp. 11, 12.

<sup>9</sup> A. Venturi, *Arch. stor. dell' arte*, v, vi, *I due Dosso*; e.g., 1892, p. 441, Doc. II, 1893 p. 55, Doc. cxlii, etc.

<sup>10</sup> Schmölzer, *Die Fresken des Castello del Buon Consiglio zu Trient*, Innsbruck, 1901, p. 11.

## Did the Dosso Brothers Sign their Pictures?

artist's name into a rebus made an impression, and Garofalo, who in other respects as well looked up to Dosso, was incited to imitate him, and in his *Annunciation* in the Capitoline Gallery displays three pinks in a glass instead of the usual lilies.

THE SUPPOSED SIGNED PICTURES BY DOSSO.—As on the artist's contemporaries, so on posterity Dosso's humorous monogram has not missed its effect. Morelli thought that he had discovered in the inscription ONTO D, on the salve-box carried by the *S. Damian* of the picture, No. 23 in the Villa Borghese, a play on the name Dosso—ONTO D'OSSO (marrow).<sup>11</sup> But being a man of ready wit, Dosso would not have repeated a jest upon his name. Venturi's simple explanation that it is only the species of grease which requires to be filled in here, seems to me just.<sup>12</sup> When Zwanziger proposes to read "onto damiano", it seems to me improbable that a *cinquecento* saint would have already resorted to *réclame*.<sup>13</sup>

Morelli believed that he had discovered a repetition of the bone monogram in the *Expulsion of the Money-changers from the Temple* (No. 128 of the Doria Gallery).<sup>14</sup> The monogram J. A. is plainly legible below a bunch of herbs at the bottom of the picture,<sup>15</sup> but so well-trained an eye as Morelli's could not possibly have seen the D and bone in those letters. His fancy played the clear-sighted Morelli a trick on this occasion. After strenuous search I found below the basket of eggs one of the eggs broken and run out upon the ground, which at a first glance quite conjured up the illusion of a bone sticking out of a Roman D. Since the picture still passes for a Dosso Dossi, not only in the Gallery, but with Gruyer and Berenson also, the fallacious monogram had to be recognized.

The bone monogram still continues to delude amateurs and dealers. In a private collection in England may be seen a picture which was bought from a dealer as a portrait of Lucrezia Borgia by the hand of Dosso. The picture, which scarcely even derives from a genuine portrait of Lucrezia, represents a lady standing in a landscape of which the background is composed of mountains and the foreground of fruit-trees. In her

left hand she holds an immense fan of ostrich feathers, while a Cupid standing near her offers her a fruit. On the corner of the table on which he is standing can be read "Lucrezia Borgia ætatis suæ an; XL." and the date "MDXX." Then follows, immediately recognizable as a forgery, a slim Roman D outlined in gold, with a bone stuck through it. The picture is a coarse and clumsy fabrication somewhat in the style of an inferior Bassano schoolpiece.<sup>16</sup>

An allegorical picture of high artistic merit in the possession of the Earl of Carlisle at Castle Howard appears in the private catalogue of the collection as a signed work by Dosso Dossi. Whatever may be thought of the characteristic style of this interesting painting,<sup>17</sup> the picture does not bear any signature in any way even connected with either of the Dosso brothers. The only words which I could recognize are inscribed on the relief in the left-hand corner of the picture; they run: IOANES DE M.V.....,<sup>18</sup> a signature which could not possibly have been used by either of the Dosso.

In the present state of Dosso research it may safely be said that neither Dosso nor Battista signed his pictures.<sup>19</sup> The monogram on the Vienna *S. Jerome* remains a unique exception, explained by the bone being a penitential object. Every repetition of the bone monogram appears suspicious. On the strength of such a monogram Zwanziger has no right to claim for Battista a picture otherwise uncharacteristic of that artist.<sup>20</sup> He has all the less reason for doing so because the Vienna *S. Jerome* with its humorous monogram belongs to Dosso and not to Battista. The picture is indeed not too bad for Dosso<sup>21</sup>; it displays the character of his art, above all his humour. Of course, if the art historian is wanting in humour he fishes in the dark.

<sup>16</sup> Yriarte gives a reproduction of the picture in his *Auteur des Borgia* (Paris 1891, p. 128) and already expresses doubt, both as to its authorship by Dosso Dossi and also as to the identity of the person described.

<sup>17</sup> In the catalogue of the Ferrara Exhibition and in Berenson's *North Italian Painters* the picture bears the title, *The Judgment of Midas*, but in the catalogue of Lord Carlisle's collection is called much more correctly *Art and Science*.

<sup>18</sup> Between the M. and the V. is a character which may perhaps be an I.

<sup>19</sup> The monogram belonging to the frescoes in the Castel del Buon Consiglio in Trient is doubtful also. Schmölzer as above, p. 8., Oberziner, *Archivio trentino*, 1902, p. 105.

<sup>20</sup> Zwanziger, as above, pp. 35, 82.

<sup>21</sup> Zwanziger, as above, pp. 78, 79. On Zwanziger's book see also my remark in the *Reperitorium für Kunstsammler*, 1911.

<sup>11</sup> Berenson, *The Great Masters*, vol. 1, p. 278.

<sup>12</sup> Venturi, *Giornale*, vol. 1, p. 30.

<sup>13</sup> Zwanziger, *as above*, pp. 35, 114.

<sup>14</sup> Here again Venturi seems to me quite right in his remark, "not Ferrarese".

<sup>15</sup> Venturi, *Giornale Critico*, Milano 1911, p. 70.



# GIOVANNI BATTISTA PIRANESI AND HIS *CARCERI*

BY A. M. HIND

**T**HE British Museum has recently acquired a rare and interesting series of early states of Piranesi's *Carceri*. The existence of the early states had never been recognized until the discovery of this set, a short time ago, by Mr. Herbert Batsford, the architectural publisher, from whose hands they have passed into the national collection. They have been described by Mr. Arthur Samuel in his recent book on Piranesi,<sup>1</sup> but with so little detail and with so little emphasis on the artistic relation of the two series, that I feel justified in making this the starting-point of some more general discussion on Piranesi's work.

All readers of De Quincey know the description of the series of *Carceri*, there called "Dreams", given by the author as a parallel to his own experiences when under the influence of the drug. To quote from the "Opium-Eater":—

Many years ago, when I was looking over Piranesi's Antiquities of Rome, Mr. Coleridge, who was standing by, described to me a set of plates by that artist, called his *Dreams*, and which record the scenery of his visions during the delirium of a fever. Some of them . . . represented vast Gothic halls; on the floor of which stood all sorts of engines and machinery, wheels, cables, pulleys, levers, catapults, etc., etc., expressive of enormous power put forth, and resistance overcome. Creeping along the sides of the walls, you perceived a staircase; and upon it, groping his way upwards, was Piranesi himself; follow the stairs a little further, and you perceive it comes to a sudden, abrupt termination, without any balustrade, and allowing no step onwards to him who had reached the extremity, except into the depths below. Whatever is to become of poor Piranesi?—you suppose, at least, that his labours must in some way terminate here. But raise your eyes, and behold a second flight of stairs still higher, on which again Piranesi is perceived, by this time standing on the very brink of the abyss. Again elevate your eyes, and a still more aerial flight of stairs is beheld; and again is poor Piranesi busy on his aspiring labours: and so on, until the unfinished stairs and Piranesi both are lost in the upper gloom of the hall. With the same power of endless growth and self-reproduction did my architecture proceed in my dreams.

Whether these wonderful plates of architectural fancy originated in the delirium of a fevered brain or not, they at least proceed from a genius at the fever heat of imagination. Many of the hundreds of Piranesi's architectural designs and views show a power of imagination far beyond the immediate demands of the subjects he handled, but nowhere except in the *Carceri* and the architectural medleys (*Groteschi*), the latter of which were published in 1750 in the volume entitled "Opere Varie di Architettura", did he let his imagination have such unbounded play. In spite of the intrinsic horror of these dreams of prisons and torture chambers, there is a grandeur in the architectural setting which outweighs the more gruesome details and enables one to contemplate without distraction the whole ideal construction of Piranesi's designs. Thanks to this true balance of interest they will bear hanging on one's walls (and it is only thus that prints of this size<sup>2</sup> can convey the proper

impression) without inducing the obsession of a nightmare.

Giovanni Battista Piranesi was born in or about 1720,<sup>3</sup> and according to Francesco's catalogue of 1792<sup>4</sup> etched the *Carceri* as early as 1742, although he did not publish them until 1750. He was educated as an architect, and his pride in his profession and in his native town is evidenced in his constant use of the appendage *Architetto Veneziano* on various title-pages of his works. But he had little success as an architect, and the work that he did in his profession was practically limited to a few restorations, such as that of S. Maria del Popolo in Rome. He had studied painting under Tiepolo, but whatever he did with the brush is unidentified. Possibly there may be pictures by his hand among those attributed to Marco Ricci or Pannini, who were the chief influences in forming his style of architectural composition. His archæological tastes led him to make detailed views and plans of Rome, Herculaneum, Paestum, and a variety of other places; and he ran to death his theory of the Etruscan (as against the Greek) origin of the majority of Italian architectural antiquities. His output in etched plates is enormous (it is well over 1200 numbers), and he must have left besides a great deal of the material for the publications carried out by his sons Francesco and Pietro. With this remarkable diligence was united a most impetuous and quarrelsome nature, characteristics which are aptly illustrated by two incidents in his life—the attempt to murder his master, Vasi,<sup>5</sup> nettled apparently at the suspicion that he was making a secret of his methods of etching; and his five days' courtship of a girl whose face had taken his fancy while he was sketching in the forum.

The impetuosity and exuberance of his nature were probably somewhat tamed by the drudgery of his labour, and his purely artistic aims were constantly subjected to topographical and archæological considerations. In spite of all, it is remarkable how large a proportion of his whole work (even plates illustrating purely technical details of construction) betrays the inherent

<sup>3</sup> There has been much confusion about the date of his birth, 1707 and 1713 both being given in various dictionaries; but the inscription on Francesco Piranesi's engraved portrait of his father (published in 1779), *Vix. ann. 58, ob. 1778*, seems conclusive evidence for 1720, or at latest 1721 (the date given by Bianconi in his *Elegio Storico*, from his *Opere*, Milan 1802, etc., II, pp. 127–140).

<sup>4</sup> *Les œuvres des Graveurs Jean Baptiste et Francesco Piranesi, publiées dans la Catalogue des auteurs*, Rome, 1792. This catalogue is not always quite trustworthy in its detail, but with certain earlier engraved lists inserted in various copies of the works it is of course the most authentic basis for the order of production. I intend to discuss Piranesi's work in general, and perhaps append a complete list of his publications, in a later article.

<sup>5</sup> The author of one of the largest engraved views of Rome in existence.

<sup>1</sup> Published by B. T. Batsford, 1910.

<sup>2</sup> They measure about 21 by 16 inches.

## Giovanni Battista Piranesi and his "Carceri"

imagination of the artist. But the series of the *Carceri*, produced as it was without ulterior considerations and with all the glow of his youthful fire, remains in my opinion his most wonderful artistic legacy.

In Mr. Samuel's book, the early states of the *Carceri* are referred to as known only in the two sets, one in the Soane Museum, and the other belonging to Mr. Batsford (i.e., the set now in the British Museum). Each of these sets is composed of fourteen plates, including the title-page. The etched title reads: *Invenzioni capric di Carceri all acqua forte datte in luce . . . Giovanni Bouchard . . .* In the generally known series of later states this title is changed to *Carceri d'Invenzione di G. Battista Piranesi*; Bouchard's name is omitted, and Piranesi's address with the price of the prints is added on a new second plate: *Presso l'autore a strada Felice vicino alla Trinità de' Monti al prezzo di paoli venti*. In the "Opere Varie di Architettura" there are similarly some sets issued with Piranesi's name alone on the title as the publisher (e.g., Soane Museum), and others with Bouchard as editor and publisher, both editions being dated 1750. As Bouchard published other works by Piranesi in 1753 and 1756 (*Trofei de Ottaviano Augusto* and *Le Antichità Romane*), there is no reason to suppose any breach between artist and publisher. It is curious, however, in the case of the *Carceri* that the very rare first state should be the set bearing Bouchard's name, and that the series in its ordinary and common state should apparently have been issued directly by the artist. The second edition contains sixteen plates including the title, and the plates are now numbered, those added being Nos. 2 and 5. Expecting to find more examples of the Bouchard impression, once the difference had been recognized, I made enquiries at most of the great public collections of prints in Europe, but am able to refer to only two other complete sets of the fourteen plates of this edition, i.e., in the Print Rooms of Dresden and Munich. The Bibliothèque Nationale in Paris has an imperfect copy containing the title and seven plates (Nos. 4, 6, 7, 12, 14, 15, 16, to cite the numbers of the second edition). It is remarkable that the Royal Print Room in Rome has no indication of this early series. The original plates of this series (as of the majority of Piranesi's works) are still in the Regia Calcografia in Rome, where modern impressions can still be bought for a few francs; but these, of course, are not the kind of impressions sought after by the collector. Nevertheless I must confess from the point of view of pure design modern impressions from some of Piranesi's strongly etched plates still possess virtues which render them a recommendable acquisition for wall decoration to amateurs whose purse is limited.

Most of the subjects are considerably improved by the changes made in the ordinary edition.

There is wonderful simplicity in the designs of the early states, and none shows this quality more beautifully than FIGURE A. Nevertheless, the second state, with the added strength and emphasis obtained by greatly deepened shadows, has gained enormously in variety and in effect, at least as seen from a distance.<sup>6</sup> It is this emphatic style which is the closest forerunner of Brangwyn and Bone. In the simpler and less varied tonality of the early states of the *Carceri*, Piranesi has still not entirely broken with the style of the Venetian etchers, Canaletto<sup>7</sup> and Tiepolo. The influence of the latter is most clearly seen in the ninth plate of the series, an upright subject where a massive gateway is surmounted by a colossal double wheel of mysterious construction.

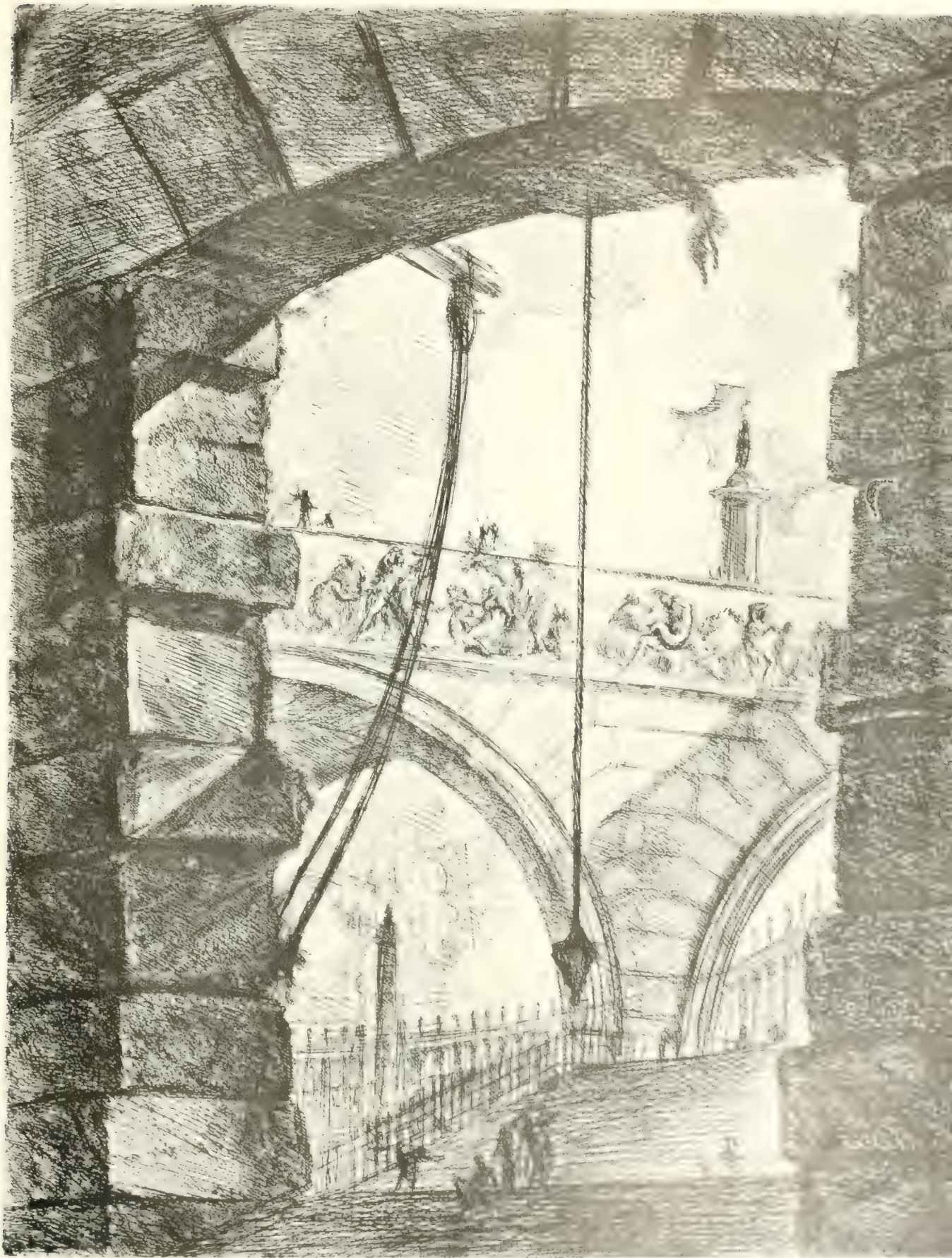
Beside the reproduction given in FIGURE A, the eleventh and sixteenth plates are perhaps the simplest in design. The second of these, with its magnificently balanced arches, is altered comparatively little in its general scheme in the second state and remains one of the most impressive of the whole series. The changes introduced, beside the darkening of the principal lines, include a vista of gradually disappearing flights of steps seen through the archway on the left. The very flatness of the unelaborated early state gives them a peculiarly decorative character, and the increased effect of the added work is to some extent due to the attempt to give more realistic expression to the solidarity and perspective of things. But if we sometimes regret the blackness of the foreground in the later states, we are recompensed by the addition of the charming architectural vistas retreating far into the background, more particularly in the fifth, thirteenth, fourteenth and sixteenth plates.

Another sign of the more purely decorative aim of the early impressions is the lesser prominence of the instruments of torture that abound in the elaborated designs. This greater singleness of aim is perfectly exemplified by FIGURE A, where there is no suggestion of the horrors of the *Carceri* as they appeared in their final form, with chains, wheels, spiked beams, and other indescribable terrors. In certain cases I think the plates have lost more in general balance than they have gained in the impression of strength. This is particularly so with the last plate of the series, of which both states are reproduced in FIGURES D and E, where

<sup>6</sup> A reproduction of the later state is given in my *Short History of Engraving and Etching*, p. 231.

<sup>7</sup> Apart from the manner of etching we might note a drawing attributed to Canaletto in the British Museum (acquired in 1909) which is so distinctly suggestive of the style of the *Carceri* that it has been regarded by some critics as by Piranesi himself. Mr. Samuel has referred to Daniel Marot's etching, entitled *Prison d'Amadis* (from a series of plates published in 1708), as a possible inspiration to Piranesi in his *Carceri*. In the general style of design I think that Ferdinando Bibiena (the greatest of a large family of scenic artists) and Andrea Pozzo (the author of a book on perspective, Rome, 1693) must both have exercised a strong influence on Piranesi's work.



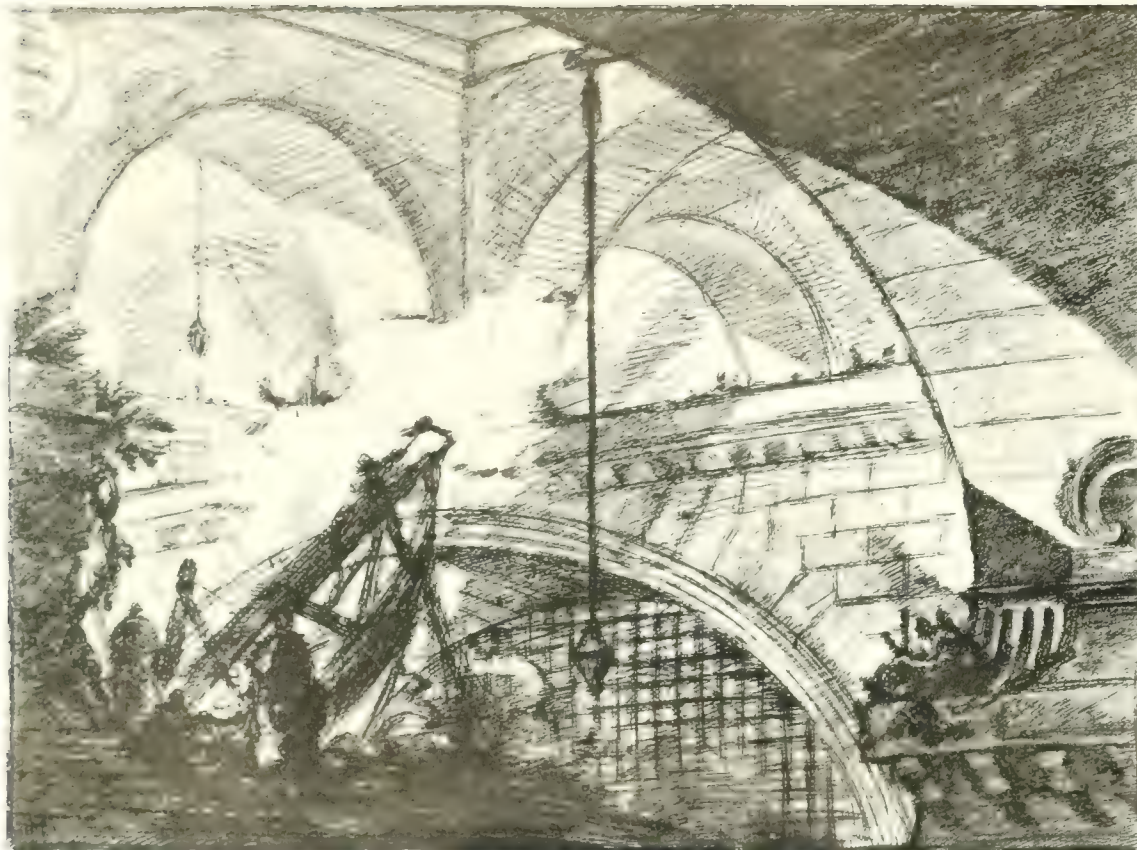


(A) "CARTER, No. 1. THESE SEVEN FROM AN IMPRESSION OF ENGRAVING BY THE ARTIST, 1841."

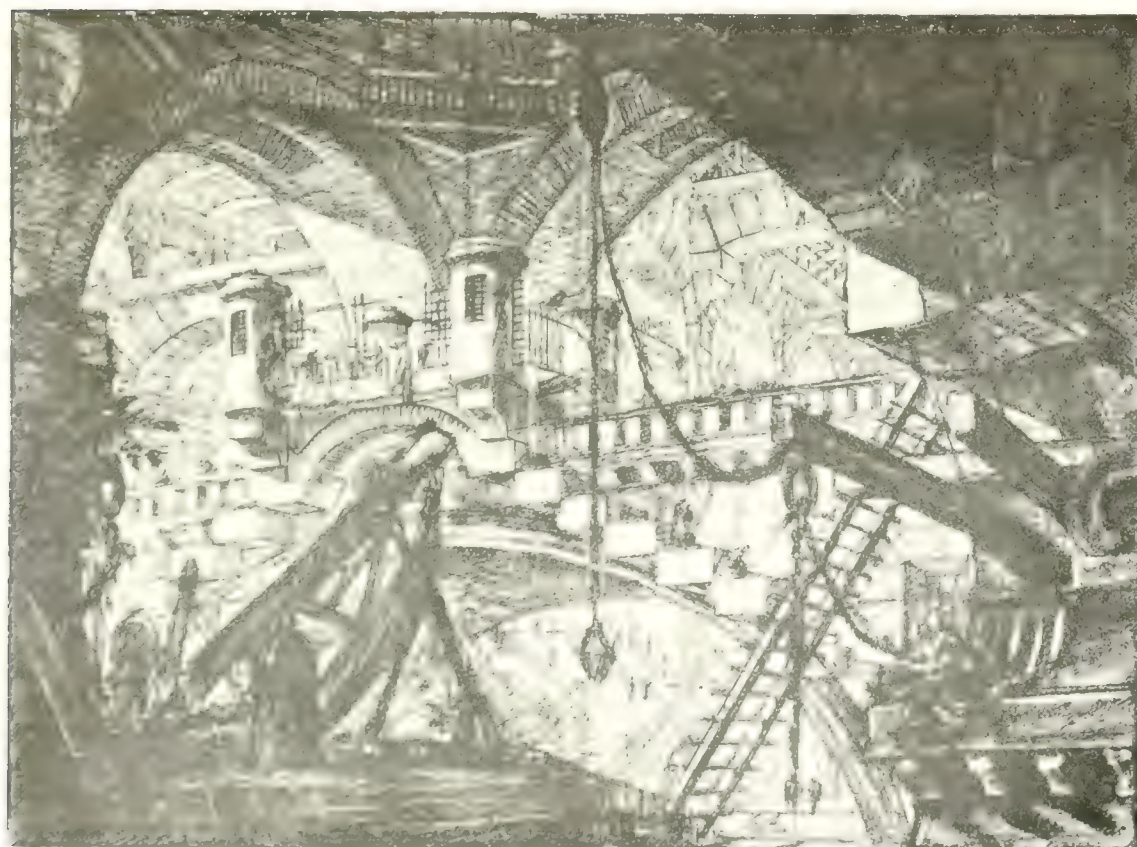






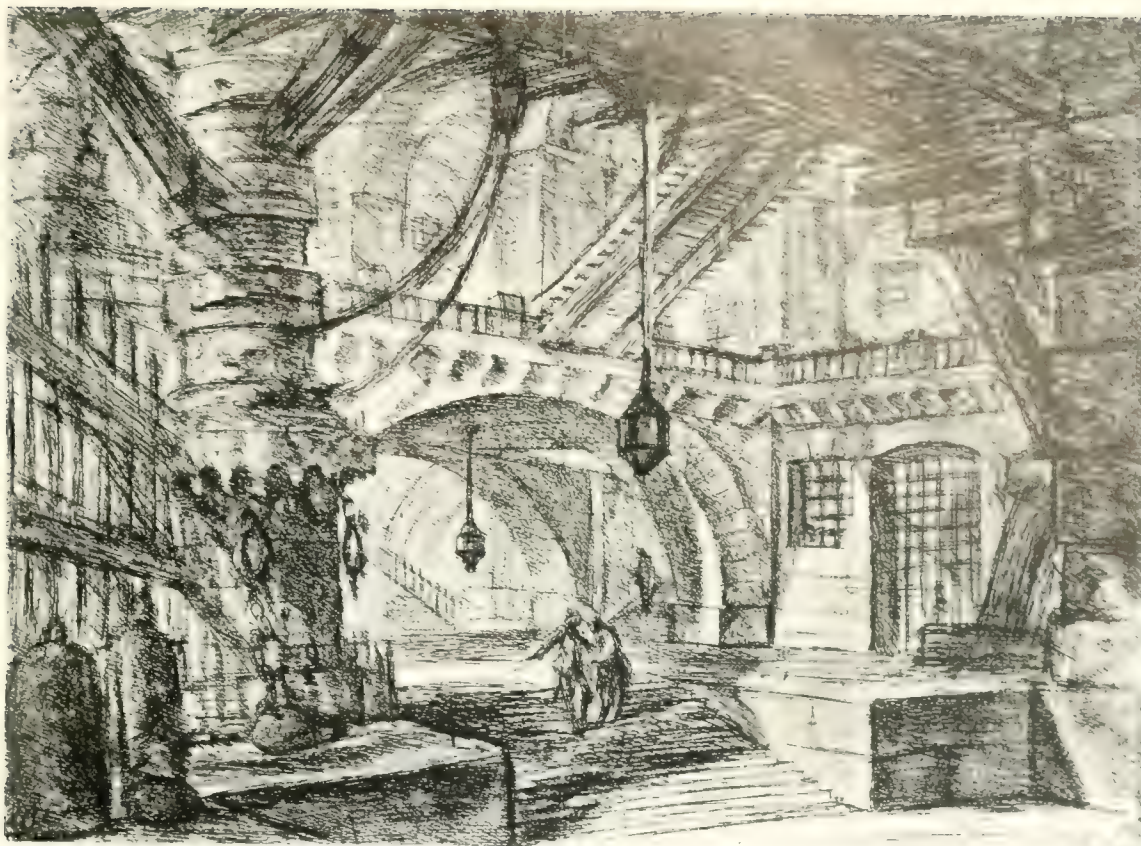


THE PANTEON, ROME. THE GREAT DOME FROM AN IMPRESSION RECENTLY ACQUIRED FOR THE BRITISH MUSEUM.



THE PANTEON, ROME. THE GREAT DOME FROM AN IMPRESSION RECENTLY ACQUIRED FOR THE BRITISH MUSEUM.





10) "CARCERI" NO. 10. FIRST STATE, FROM AN IMPRESSION RECENTLY ACQUIRED FOR THE BRITISH MUSEUM



11) "CARCERI" NO. 10. SECOND STATE, FROM AN IMPRESSION RECENTLY ACQUIRED FOR THE BRITISH MUSEUM

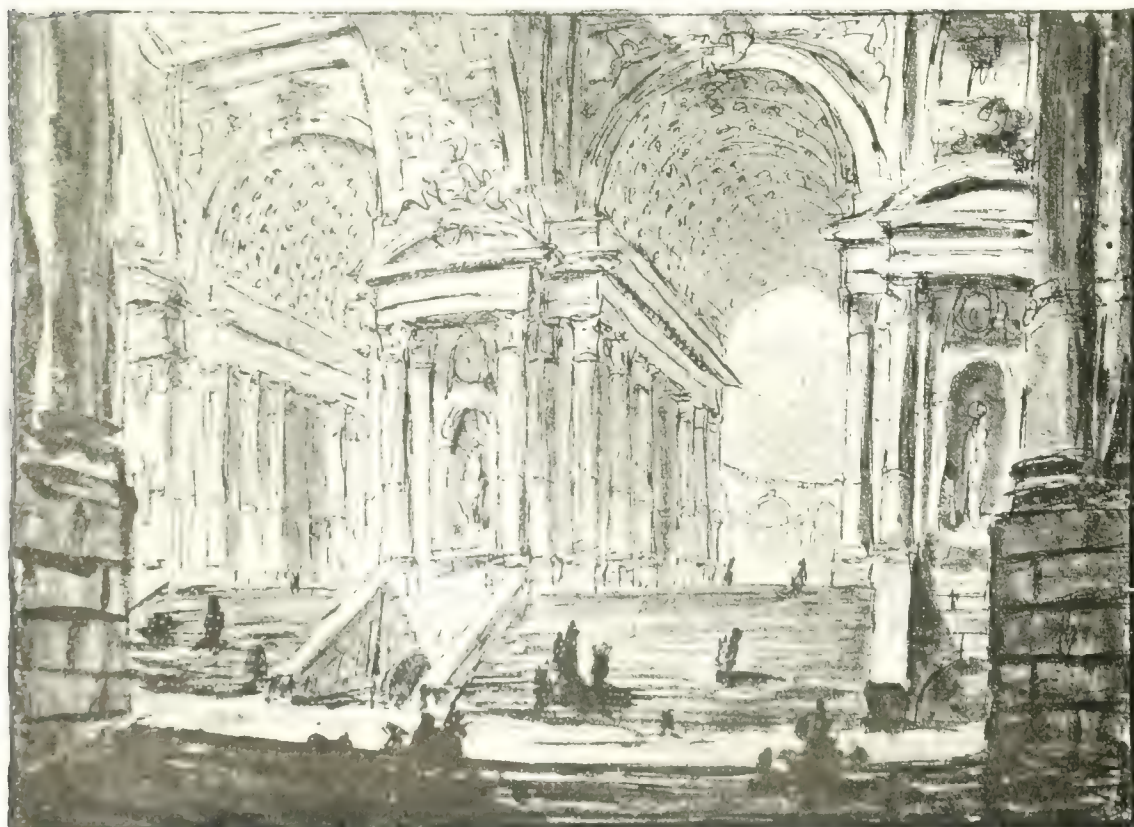








PRISON IN MANNER OF THE "CARCERE" IN THE MURRAY COLLECTION OF DRAWINGS, NOW IN THE NATIONAL GALLERY OF SCOTLAND.



PRISON IN MANNER OF THE "CARCERE" IN THE MURRAY COLLECTION OF DRAWINGS, NOW IN THE NATIONAL GALLERY OF SCOTLAND.



## Giovanni Battista Piranesi and his "*Carceri*"

the detail of the second state is rather disconcerting in its effect. The same criticism applies in some degree to the eleventh plate (FIGS. B, C), but here the new features are of greater architectural interest. It is noteworthy that the two new plates of the second series (Nos. 2 and 5) are quite the most confused in detail of the whole series, as if Piranesi suffered from the lack of an earlier simple sketch which should give him the beautiful features that he needed to emphasize in his elaborated version. In spite of the preponderance of the imaginative features in the later states, it still seems to me on the whole a just criticism to regard these elaborated states as the work of the architect Piranesi, and the earlier sketches as that of the artist who does not betray his profession in spite of his themes. There is often a vagueness of design in the early states, which, perhaps, needed only some striking architectural feature to dissipate. This is especially remarkable in the seventh plate where the addition of a large wooden gallery or bridge immediately lends cohesion to the whole structure. The crossbridge and beams in the thirteenth plate work similar wonders with another design which lacked solidarity in the early state.

The changes in state are in some cases so drastic that one would not at first sight recognize the subjects or even the plates as the same. The lineal style of the early states shows a touch so rapid and summary that I should suspect Piranesi threw these ideas directly on to the copper with very little aid from preliminary sketches. The very rarity of the original studies is some support to this, which is also the traditional view. One of his drawings most closely related in style to the *Carceri* is in the National Gallery of Scotland (Murray Bequest), and is reproduced here as FIGURE F. I also take this opportunity of reproducing (FIGURE G) a second drawing by Piranesi in the National Gallery of Scotland (Laing Bequest), which is the sort of original design which he sketched in his "*Opere Varie di Architettura*" of 1750, the nearest analogy being the first plate of that series. The somewhat reserved and austere manner of this second drawing is akin to some of the architectural drawings of Ferdinando Bibiena, such as three preserved in the Soane Museum, and two others at South Kensington. The purity of Piranesi's classical style is all the more remarkable when one considers the more general development in favour of overloaded and fantastic architectural detail in the earlier part of the eighteenth century, evidenced, for example, in the scenic designs of Ferdinando Bibiena's son, Giuseppe Bibiena. The grotesque exaggeration of Giuseppe's style can be excellently

studied in his book, "*Architettura e Prospettiva*", with engravings by Pfeffel after his designs for stage scenery (Augsburg, 1740), and in a series of his original drawings of the same order presented to the British Museum in 1906 by Lt.-Colonel Croft Lyons.

One would expect that, with so prolific an artist as Piranesi, original drawings would be extremely numerous. If they are actually numerous, it is remarkable how they have become lost to the public. The only great collection of them to which I can refer is that of the British Museum, and the bulk of the Museum drawings (forty-six out of a total of fifty-two) was acquired only in 1908. They had formerly been in the possession of Dr. John Gott, Bishop of Truro. Several of them have been reproduced in the last few annual portfolios of the Vasari Society. Then there are the finished drawings for the series of etchings of Pæstum (by Giovanni Battista and Francesco Piranesi) as well as two other powerful studies—one somewhat suggestive of the *Carceri*—in the Soane Museum, and a few examples of less interest in the Victoria and Albert Museum.

The public Galleries of Rome and Florence apparently possess none of his original drawing: and the same is true of Berlin, Vienna, Dresden, Paris (if we except one bad example), Brussels, Stockholm, and Amsterdam. Perhaps this reference to the poverty of public galleries in this respect may help to unearth further riches from private collections and dispel the illusion that such drawings are really rare. But whether rare or not, they have wonderful artistic interest. Here and there one meets with a drawing with the reserved strength of Canaletto, such as that bequeathed to the British Museum by H. S. Ashbee in 1900. Piranesi may not have Canaletto's subtlety in handling atmospheric effect, but he is infinitely more vigorous in his chiaroscuro. In general, however, his style of drawing stands quite apart from that of any of his contemporaries among architectural draughtsmen.

Tiepolo alone had the same sense of brilliant light and shade which renders his few architectural drawings<sup>8</sup> so vivid and convincing. The extraordinary dash and vitality of touch seen in Piranesi's best drawings give him every title to be called the Rembrandt of Architecture.<sup>9</sup>

<sup>8</sup> Fig. three in the collection of Mr. Ricketts and Mr. Charles Shannon, and another presented by the same collectors to the British Museum.


<sup>9</sup> Mr. Samuel *Piranesi*, p. 101 states with approval that De Quincey and Coleridge called Piranesi the "Rembrandt of Etchers", as if Rembrandt were not the first claimant to the title. Was the phrase with which this article ends the real intention of the writers quoted by Mr. Samuel?


# SHEFFIELD PLATE: THE PERIOD OF DEVICE MARKS\*


BY HENRY NEWTON VEITCH

**I**T is the Device Mark period of Sheffield Plate which is most generally known, best understood, and perhaps most appreciated. The earlier types, belonging to the periods now known as the Imitation Silver Mark period and the Registered Mark period have received very much less public attention. The Device Mark period dates from the disuse of the full Registered Mark early in the nineteenth century (approximately 1810), and lasts until nearly the close of the manufacture of Sheffield Plate on the introduction of electroplating in 1842. Most people are familiar with the marks found on the old plated ware, the best known perhaps being the "Sheffield Arms" (Crossed Arrows) used by the firm of Fenton, Creswick and Co. and their successors; the "Open Hand", the "Crossed Keys", the "Orb and Cross", the "Pineapple", and the "Sun", the last named being the mark of the celebrated Soho factory under Matthew Boulton.

Of the three marks here printed two are Device Marks and the third a typical Registered Mark.

(a)  Device mark on a pair of entrée-dish warmer, circa 1800, in the author's collection.

(b)  Device mark on a tureen and stand, circa 1820, in the possession of Messrs. Sorley.

(c)  Registered mark of Ashforth and Co., registered October 6th, 1784.

From these it can be seen at once that the Device Mark is really the Registered Mark without the name of the firm. Frequent objections had been made when a Registered Mark was used to the appearance of the maker's name on each piece of plate. To overcome this difficulty, while still allowing for the identification of the maker, the device stamped much larger was used alone. This was not strictly in accordance with the law regulating the registration of marks on plated ware, but apparently the practice passed unchallenged. The Device Mark of a star (b) given above does not appear ever to have been registered, and the makers who used it are still unidentified. It is found only on exceptionally fine pieces of Sheffield Plate, the design and workmanship of which suggest a date about 1810.

This in brief is the history of the Device Mark. Strangely enough, coterminous with its use is a period particularly characteristic in workmanship and design, during which craftsmanship in Sheffield Plate not only rose to a very high standard but also in many factories declined, unfortunately, to the lowest ebb. Early in the nineteenth century there sprang up with almost volcanic abruptness a demand for heavy plate, massive in design, in complete contrast with the

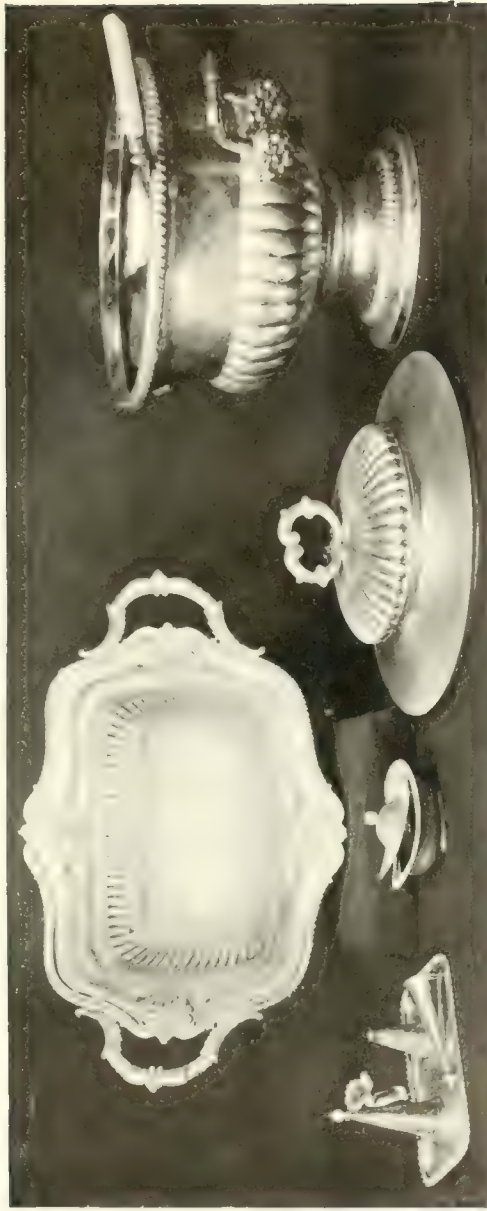
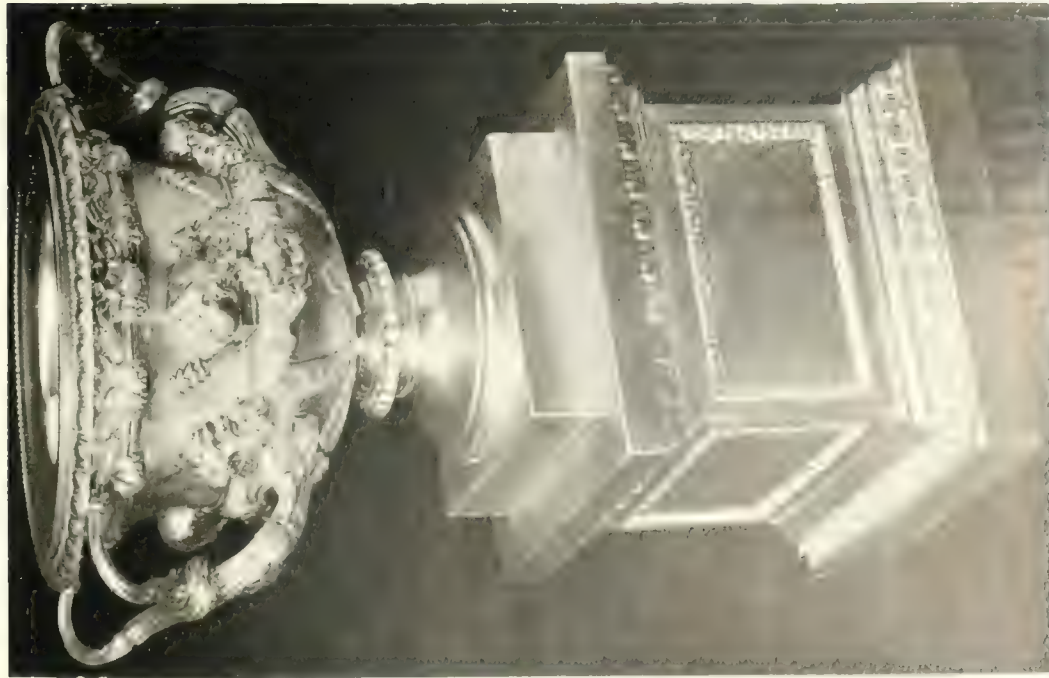
light, delicate pieces which suggest at a glance the Registered Mark period; these were cast aside in all directions, and it is almost a wonder that any survive. The well-known Warwick Vase is a characteristic example of the trend of taste in Great Britain at that time. The vase was brought to England by Sir William Hamilton just at the right moment. It was of the exact type for which the public fancy craved, and its influence in the silversmiths' workshops must have been enormous. Paul Storr, at that time the greatest silversmith in London, adapted himself with remarkable success to the new fashion. His creations were always of good construction and far excelled those of any of his fellow-craftsmen. To the last he maintained his lead as a master, despite a rapid tendency towards a depraved taste which began to spread over the whole of Europe. Matthew Boulton also achieved much success as a manufacturer of Sheffield Plate. Following the fashion of the day, he adapted Greek and Egyptian designs which he sought both in museums and in private collections, one specimen of his work being a copy of a piece lent to him by Queen Charlotte. Moreover, he employed Flaxman as a designer, and sent agents abroad to report on the great foreign collections.

It will be readily understood that this change in design tended to alter the method of workmanship. The body of the article was still "raised", *i.e.*, fashioned from the flat sheet by hand with mallets and stakes, with or without the aid of a seam, according to the required design. Dies for the mountings and edges were more extensively used than previously; but instead of the striking being done from copper plate, solid silver was used, so that acute angles, corners, and ornaments might not wear through so easily and expose the base metal. The dies themselves showed wonderful workmanship; they were always made of steel; and the amount of patience and labour bestowed on a complete set of dies to make a "Warwick Vase" must have been enormous. The most brilliant manufacturer of to-day would hesitate before attempting the task. Thus it came about that not only were all mountings made of silver, but innumerable methods were adopted for concealing the copper on all the parts most readily exposed to wear. These methods were undoubtedly a vast improvement, as it was not until after many years of hard wear that the lead which filled the hollow back of the silver mounting became exposed, provided the silver was of sufficient thickness. But in some factories the silver used in later years was so thin and light that it required a camel's hair brush to handle it.

Another method was used for covering any copper exposed on the edges of salvers, trays, entrée-dishes, the lips of tea-pots, coffee-pots and

\* See *The London and Manchester*, Vol. X, p. 343 (September, 1906), and Vol. XI, p. 173 (January, 1907).





BY ENGLISH SILVERSMITHS, TWO-HANDED BASKET (15 IN. BY 12 IN.) - SMALL COVERED BOX, FINE AND COVER CASE (UNMARKED), CIR. 1800, ATHERTON'S COLLECTION



BY ENGLISH SILVERSMITHS, TWO-HANDED BASKET (15 IN. BY 12 IN.) - SMALL COVERED BOX, FINE AND COVER CASE (UNMARKED), CIR. 1800, ATHERTON'S COLLECTION









## Sheffield Plate : The Period of Device Marks

such articles, the usual practice being to apply neatly a very fine U-shaped thread. Since the thread was always quite clearly apparent, this method was not considered the best, as it at once revealed the fact that the article was not silver. The thread consequently came to be known as the "Sign of Poverty" edge. A better method, used in conjunction with a gadroon border, was to raise the edge slightly so that it buried itself in the mount and thus covered the base metal. I have recently examined four entrée-dishes, the edges of which were shaped in line with the gadroons. So well had this been done that it was almost impossible, save under the closest examination, to detect that the dishes were not silver. A similar method had been employed on the handles. The time devoted to such work must have greatly exceeded the amount of labour entailed by the U-shaped thread. Yet another method used by the best craftsmen to cover base metal edges was to hard-solder (*i.e.*, silver-solder) a piece of solid silver all round the edge, this method being used chiefly upon scallop shells and other articles where no mounts were required. When this soldering was successfully employed it was extremely difficult to detect the line of union.

In considering a piece of Sheffield Plate of this period a test of merit much sought after is the presence of a silver shield for engraving a coat of arms or monogram, so that the design could be carried out without exposing the base metal. While the method by which this shield was applied is still well known, it is not employed now, the art having fallen entirely into disuse. The first trace of it is found in the Registered Mark period, when an aperture was cut through the metal and a disk of solid silver inserted. Later there was adopted a method of placing where required a very thin layer of silver, of higher standard than that used on the copper plate; this was then heated to the proper temperature and adhered naturally without the use of solder. The difference in colour between the silver of the copper plate and that of the shield is thus accounted for. After the application of the silver the two metals were well planished together by the skilful use of the planishing hammer until the shield was embedded in the surface. Briefly these are the main features of the workmanship of the Device Mark period, though many other characteristic methods and improvements were introduced. One improvement not generally known was the employment of a white metal instead of copper as a basis. Unfortunately this only came into use at a time when Sheffield Plate had lost much of its charm, especially in point of design; otherwise, the collector might now devote more of his time to Sheffield Plate plated on white metal. The advantage of the white metal basis is sufficiently obvious, since when the silver

was worn through, it was less conspicuous than copper.

Mention has already been made of the dies required to make a "Warwick Vase", a remarkably fine example of which appears in FIGURE A. The date of this particular piece of workmanship may be placed about 1840. The masks and all the mountings are of solid silver; the die work, especially on the masks which enrich the body, is of exceptionally good quality, far superior to that found on contemporary examples in solid silver, where the masks and mountings are usually cast. The body and the base of the vase were raised by hand and then adorned with the mountings. Silver-soldered edges were applied to the corners and the acute angles of the base by the method already described. The inside of the vase is tinned and contains a removable liner for ice. The vase bears the "Phoenix" mark, the device of Waterhouse of Sheffield.

FIGURE B shows a typical double-handled basket with shell and gadroon border. It has the "Sign of Poverty" edge and is unmarked, the date being about 1815. Below it, to the left, is an extinguisher-stand with two extinguishers; the back is tinned, and though the piece is unmarked, the year 1815 may be given as the approximate date of its manufacture. To the tiny box with a cover it is rather difficult to assign an exact use. The box is gilt inside, has a hinged cover without any opening for a spoon, and was evidently designed for holding some condiment—probably dry mustard; it may possibly have been made for use in India. It has been suggested that it was used for snuff, but the lid is not sufficiently air-tight. (Unmarked, *circa*, 1820.) The last piece is one of a pair of punch bowls with covers. The bowl itself is in two divisions, and comes apart where the fluting terminates, the lower part containing a space for ice or for hot water in order that the punch might be served iced or heated. The inside is gilt and the mountings are of silver, the quality of the masks attached to the handles being particularly noticeable. The bowl is unmarked, the date apparently being about 1810. FIGURE C illustrates two "Chestnut Vases", one oval and the other round, but otherwise very similar in design, the workmanship of both being of the finest quality. They are double-plated and not tinned inside; both are unmarked, but may fairly accurately be ascribed to the year 1810 or thereabouts. The central piece in the same illustration is an oblong egg-boiler of unusual shape, tinned inside, with a stand and lamp. It is unmarked, the date being about 1810.

In PLATE II, D, is illustrated an interesting series of cheese-dishes. The first is the earliest and may be dated approximately at about 1810. It is mounted with a very fine gadroon wire; the opening for pouring in hot water is made by unscrewing



## Sheffield Plate: The Period of Device Marks

the wooden handle. It has a complete set of six small pans, the backs of which are tinned, as is the inside of the dish itself, a somewhat unusual practice. It is unmarked. The next dish is a similar one and also has its pans, but these are double-plated. The hot water is poured in through a small opening covered by a sliding lid, in the handle, as is seen in the illustration. The piece bears no mark and the date 1815 may be ascribed to it. The third dish is oval in shape and has no pans, the arrangement for the hot water being the same as in the first one described; the bottom is tinned: it is marked with the "Bell" device, and the date is about 1820. The fourth dish is a good specimen of a late type; it has a single loose pan or liner, is unmarked and may be dated about 1840.

FIGURE E represents an excellent example of an oblong double-handled tray, one of a pair, the centre being flat-chased, that is to say not engraved, the pattern being indented by the use of punches, since the cutting method employed by the engraver would tend to expose the copper. The shell and gadroon mountings are in solid silver with "Sign of Poverty" edges, the Device Mark

being the "Crossed Arrows" of Creswick, and the date about 1820. The circular salver is of the same quality and workmanship, but is unmarked, the approximate date being 1830. Both these specimens are double-plated and bear silver engraving shields, which, however, have remained unused.

Other Device Mark pieces which may be classed as purely decorative are candlesticks, candelabra with three, four, five or even seven lights, ink-stands, and épergnes with cut-glass dishes. Tea and coffee sets were largely made, as also were entrée-dishes (with warmers), cruets, coasters (occasionally on wheels), wine-coolers, venison-dishes, dish-covers, and soup-tureens, a rare pattern of tureen which I recently examined being in the form of a turtle.

The power of the manufacturers to adapt their methods to the varying tastes of the times was remarkable. Unfortunately, the period at which they brought their art to its highest perfection was the one at which taste had decidedly deteriorated; and we cannot but regret that the manufacture of Sheffield plate did not begin a century earlier.

## A NEWLY-DISCOVERED GUARDI BY GEORGE A. SIMONSON



FAMOUS ball was given in the theatre of S. Benedetto at Venice in honour of the "Conti del Nord"—that is, the Grand Duke Paul and Duchess Mary Feodorovna (afterwards Emperor and Empress) of Russia in 1782—concerning which the Venetian chronicler Berlan gives the following glowing account:—<sup>1</sup>

"Le sale dorate, i lumi, gli specchi, ottanta-quattro dame sedate ad una tavola circolare, e dietro ad esse una schiera di cavalieri in piedi, al levar del sipario fecero apparir d'improvviso un palcoscenico siccome uno degli incantati palazzi delle Mille e una Notte, e trassero l'applauso e il battere spontaneo delle palme dai principj spettatori."<sup>2</sup>

The gala ball and banquet to which the above description refers is the subject of a recently discovered work of Guardi of great beauty, which will make its first public appearance at the summer exhibition of works by the Venetian artists of the eighteenth century at the Burlington Fine Arts Club. It is so remarkable a painting, that even connoisseurs who are familiar with Guardi's other spirited renderings of scenes of Venetian contemporary life, such as his *Masquerade at the Ridotto* (Kann Collection) and the *Sala del Collegio* (Louvre), will marvel at this supreme

effort of his brush, and, without waiting for the verdict of the public, it may be safely predicted that it will be the *clou* or outstanding feature of the exhibition. The dazzling *coup d'œil* of the theatre evoked by the artist defies description, and recalls visions of the fabulous tales of the Thousand and One Nights. Art has been described as the attempt to achieve the impossible. Guardi has almost attempted it in this case, and has succeeded beyond human dream. The picture which has now come to light is a new revelation of that combination of strong artistic fibre and refined sensibility which has made him psychologically the most interesting interpreter of the every-day life of his Venetian contemporaries. Neither Canaletto nor Longhi, between whom Guardi forms a kind of connecting link, can vie with him in that respect. In his fine picture, the *Papal Benediction* (Ashmolean Museum, Oxford), which has unfortunately not been secured for exhibition at the Burlington Fine Arts Club, Guardi also shows his unrivalled mastery in handling groups of figures. It is, however, no disparagement of its merits to say that it is not such a *tour de force* as Guardi's picture of the theatre of S. Benedetto, though it will, no doubt, be preferred by some amateurs for other fine and picturesque qualities. There is a difference between the handling of the figures in the two paintings.<sup>3</sup> In the Oxford one, the setting of which includes the noble view of the Church of

<sup>2</sup> Both were painted in the same year—namely, 1782.

<sup>1</sup> Berlan, *Chroniche Veneziane*, p. 79, "S. Benedetto".  
<sup>2</sup> *Ibid.* *Chroniche*. "The golden room, the lights, the mirrors, eighty-four ladies seated at a circular table, and behind them a row of cavaliers standing, as soon as the curtain rose, made the stage look like one of the enchanted palaces of the Thousand and One Nights, and called forth, on the part of the princely spectators, applause and enthusiastic clapping of hands."



SS. Giovanni e Paolo with the Colleone statue, the crowd which fills the square, eagerly awaiting the blessing of Pope Pius VI, represents, as it were, an abstraction of a multitude in which the individuals cease to be separate entities and are merged in one seething mass of human beings. Passing from this fascinating outdoor scene to the heated atmosphere of the theatre of S. Benedetto, we find that in the picture of the gala ball Guardi has drawn a much more heterogeneous gathering, paying great attention to the delineation of its principal figures, several of which are handled with such delicacy of touch, that they recall types of men and women painted by Gainsborough. The more distant spectators, who are partially hidden in the boxes of the theatre, are rendered with a genius for succinct suggestion, but for which, coupled with consummate execution, Guardi would have exposed himself to the charge of exceeding the legitimate bounds of art. It is not unusual to compare Guardi's figures with those of Watteau, but in one respect Guardi, who is not far behind the French painter of *fêtes galantes* in gifts of fancy, excelled him. Watteau was not endowed with the Venetian's vividness and incisiveness of touch, and that *griffe endiablée* which was his most distinctive artistic heritage. The interest of the picture of the gala ball is enhanced by the fact that there are two other companion-works to it in existence, both of which have come to light in recent years. Most probably there is (or was) a fourth picture, also illustrative of the visit of the "Conti del Nord" to Venice, which completes the series.

The picture by Guardi (*Venetian Gala Concert*) in the Munich Gallery, on which I commented in the September number<sup>4</sup> of this magazine, is one of this set, and the other, the actual whereabouts of which is unknown to me, represents a procession of bulls in an amphitheatre erected in Piazza S. Marco for the fête, which took place just previous to the departure of the Russian princes from Venice. There is a triple chain of cumulative evidence to show that this *suite* of paintings refers to the visit of the "Conti del Nord", and its force should be sufficient to dispel all doubt as to their theme. Fortunately there was a recording angel, an English lady (*née* Miss Wynne), present in Venice at the time of their reception, who has left a faithful and full description of each of the three festivities to which the visit gave rise<sup>5</sup>. On the 20th January, 1782, the gala concert took place in the Sala dei Filarmonici (now the Sala degli Orfei, Palazzo Pesaro, in the parish of S. Benedetto); on the 22nd the *bal paré* in the theatre of

S. Benedetto (now the Teatro Rossini, and in the eighteenth century the most fashionable theatre in Venice, until it was superseded by the Fenice); and on the 24th the last festivity, namely, the procession of bulls in Piazza S. Marco. Not only minute details as to the *décor* of the theatre are to be found in the valuable brochure of the piquant Comtesse des Ursins, but also particulars concerning the brilliant assemblage of Venetian Cavaliers and their incomparable Dames which thronged the theatre from top to bottom to see the "Conti del Nord". She dwells with great gusto on the splendid costumes of the ladies, whose *plumes*—also prominent in Guardi's picture—she notes, added variety to the spectacle afforded by the house. One or two of the authoress's remarks concerning the arrangement of the theatre will enable me to dispense with a description of the picture. Her keen observation and love of detail make her brochure the *locus classicus* for information on the gala ball and on the cognate subject of the Munich companion-picture, which, in strength of presentment and grandeur of effect, does not come up to the painting of the theatre of S. Benedetto which will be seen at the Burlington Fine Arts Club.

The following<sup>6</sup> is her description of the aspect of the theatre:—

Mardi le 22 (Janvier).

Le coup d'œil de ce théâtre était réellement superbe. Toutes les loges étaient ornées en dehors par une espèce de couverture en festons, qui tenait au coussin du balcon, en satin bleu-clair garnie en franges d'argent et relevée par des loupes également d'argent. Un ample rideau de même étoffe, et garni de même, séparait le théâtre de la Salle; au milieu de l'orchestre un grand escalier descendait en s'élargissant, flanqué par deux rangs de Musiciens qui s'étendaient en rond bien avant dans la Salle; le nombre en était grand, et l'uniforme très riche.

The stage decoration calls forth her equally unreserved admiration. She writes:—<sup>7</sup>

Tout à coup, le grand Pavillon, qui cachait le théâtre, venant à s'ouvrir en deux, découvrit un salon superbement tapissé par compartiments en satin bleu et argent et en grands panneaux de miroirs, le tout encadré et couronné par des bas-reliefs en argent, d'un goût aussi riant que solide et majestueux. Au milieu était une table en demi-cercle servie pour cent-vingt couverts. Les lustres, les girandoles, qui éclairaient ce Salon, la simplicité, l'élégance du dessein et surtout la surprise du moment firent l'impression la plus agréable.

By a kind of Rembrandtesque illumination of part of his picture Guardi has most cleverly concentrated attention on the brilliantly lit shimmering table to which the ladies sat down, the gentlemen standing behind them. The cupola-shaped ceiling of the golden-corniced *salon*, into which the stage was converted, was covered with a painting in rococo style, a segment of which, with a Tiepolesque design, is visible in Guardi's rendering of it. The actual arrangement of the theatre, as described by the Comtesse, corresponds exactly to the one which is disclosed in Guardi's picture; there seems little doubt that it was on the spot that he drew the

<sup>4</sup> *Op. cit.*, pp. 38-9.

<sup>7</sup> *Op. cit.*, pp. 41-2.

<sup>4</sup> See *Burlington Magazine*, Vol. xvii, No. xc, p. 366 (September 1910), "A New Guardi at Munich".

<sup>5</sup> See the brochure, *Du Séjour des Comtes du Nord à Venise*, being a letter of Mme. la Comtesse Dominière des Ursins et Rosenberg addressed, in 1782, to her brother, Mr. Richard Wynne (London).

## A Newly-discovered Guardi

plan of the theatre which he afterwards peopled from memory with such magical effect. Guardi has expended infinite labour on the glittering *décor* of the stage, and the richly ornamented mirrors and fine filigree-like candelabras in front of them afforded him a rare opportunity of showing what cunning (it is well-nigh equal to that of the old Dutch painters of interiors) his hand still had at the advanced age which he had reached when he produced the picture. Over the vast assembly represented on his canvas, in which one sees the *beau monde* of Venice engaged in bowing, promenading, exchanging compliments and repartees, the ladies wearing hoops, gloves, fans, high heels and powder, the men in periwigs and long waistcoats, our eyes search in vain for the "Comtesse du Nord", who is described as having been "*parée comme une divinité*" and endowed with a "*grand air et richesse de taille qui l'ornaient d'une façon supérieure à toutes les parures*". The Comtesse, accompanied by the Comte, walked round the theatre twice before occupying the box which had been reserved for them, to witness the procession of the dames to the banqueting-table erected on the stage. They subsequently left their box and joined the company at the table, which was removed before the ball began. Four of the distinguished guests of the evening waited on them. They bore the names of well-known Venetian families—namely, Barbarigo, Foscarini, Grimani and Pesaro. Madame Barbarigo, who won the special esteem of the Comtesse as well as the "Comte du Nord" at the ball, we are informed, "*soutint dignement une opinion si avantageuse*". Signor Pesaro received a *billet* from the Russian princes during the entertainment, stating that owing to the warmth of their reception they had resolved to extend their

visit one day, in order to witness the procession of bulls in Piazza S. Marco. After the flutter of excitement caused by this message was over, the Prince of Württemberg, in deference to whose representations the departure of the august visitors had been delayed, received an ovation of thanks from the whole distinguished assembly before the end of the ball. It has been said that Guardi, Gainsborough, and Watteau form a group of three of the most original and brilliant masters of the eighteenth century. Certainly Guardi's picture of the gala ball cannot fail to strengthen his claim to be reckoned as worthy of such company. It is remarkable, not only for the atmosphere of romance with which he has invested it, but also for its harmonious colouring, in which rich browns and blacks, relieved by masses of blue, red, yellow, and white, alternately predominate; for the fine feeling for space which asserts itself throughout the composition; for the unity of effect which he has developed out of what would have been a chaos of an infinity of detached details if handled by any weak artist, for brio and sparkle, and lastly for neatness of finish and evenness of surface. Like Tiepolo, Guardi has the reputation of having been a rapid worker, but it is almost inconceivable that this masterpiece can have been produced without lengthened preparation and assiduous study. No traces of laboured work are apparent in it and no *pentimenti*; on the contrary, one is struck with the ease with which Guardi has overcome all technical difficulties. The picture is so well and crisply painted, that neither time nor exposure nor neglect has impaired it; it looks as fresh as if it had only just left Guardi's easel, and issued from his studio, with hardly enough time—even for its colours to become dry.

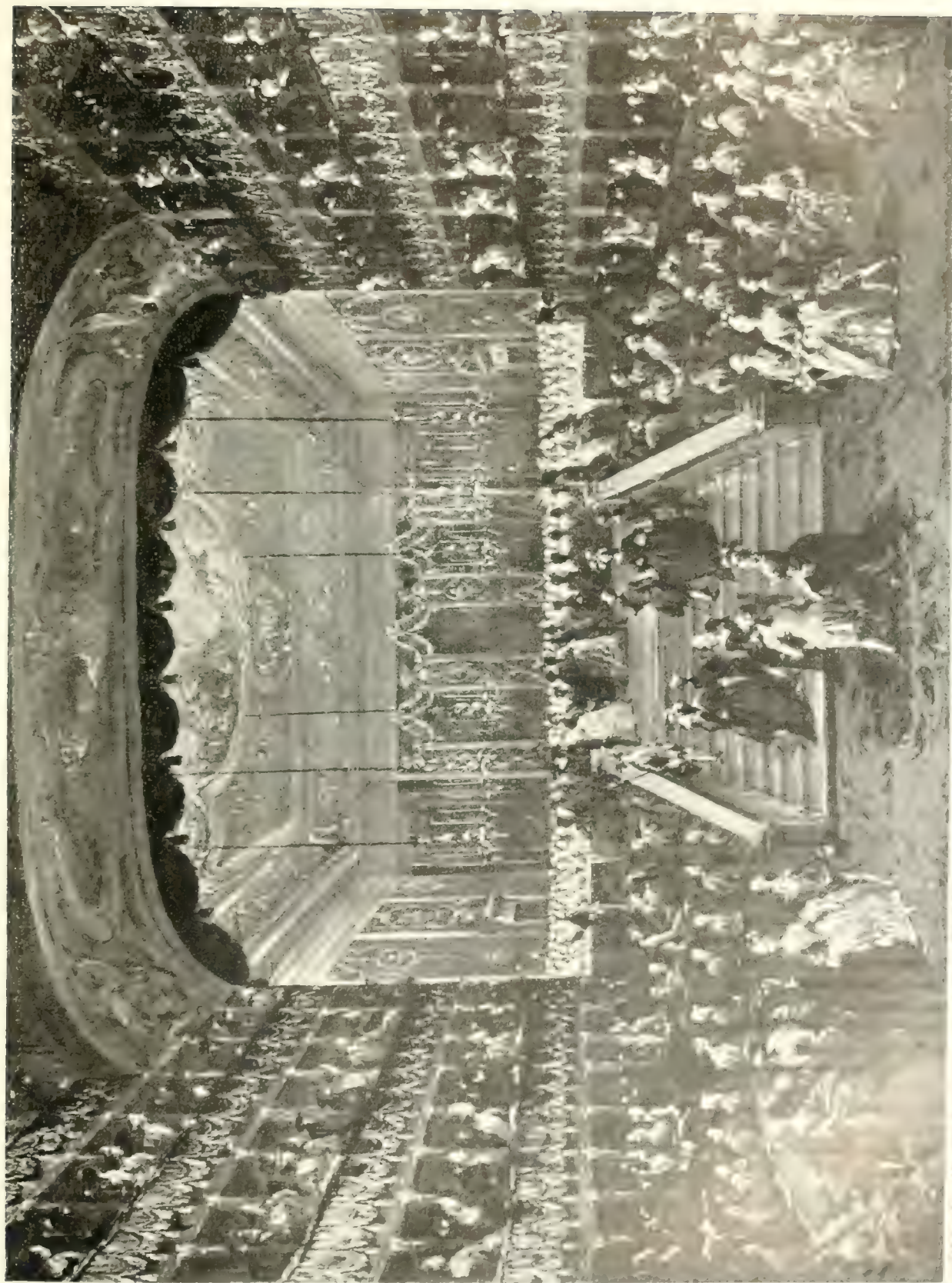
## NOTES ON VARIOUS WORKS OF ART

### SIR NATHANIEL BACON

In *The Burlington Magazine* of July, 1907 (Vol. XI, p. 236), H.H. Prince Frederick Duleep Singh published a valuable paper in which he disentangled the actual identity of this English artist. He had to select the painter Nathaniel Bacon from three Bacons of the same Christian name: and he concluded that this amateur portraitist was Sir Nathaniel Bacon, K.B., of Culford, Suffolk, youngest surviving son of Sir Nicholas Bacon; born 1583 (?), knighted 1625, died 1627 and buried at Culford. The following additional references to him may not be unnecessary. In "The Compleat Gentleman" by Henry Peacham (1st ed. 1622, 2nd ed. 1634) Nathaniel Bacon is thus mentioned (pp. 106 and 126): "Nor can I overpasse the ingenuity and excellency of many Nobles and Gentlemen of our owne nation herein, of whom I know many: but none in my opinion who deserveth more respect

and admiration for his skill and practice herein (*i.e.*, painting) than Master Nathaniel Bacon of Broome in Suffolke (younger sonne of the most Honourable and bountifull-minded Sir Nicholas Bacon, knight and eldest Barronet) not inferiour in my judgement to our skilfullest Masters". In the 1622 edition and that of 1634 this reference occurs, with no mention of the knighthood recorded by Prince Duleep Singh as of 1625, or of the death likewise stated to have taken place in 1627. George Vertue, in quoting from Peacham, inserts as a marginal note after "of Broome": "or of Stiffkey, Norfolk", thus seeming really responsible for some of the confusion Prince Duleep Singh demolished. Vertue refers again to this painter in his notes on Gorhambury. His opinion of Bacon's work was high, and he had made a drawing of the tomb at Culford with its bust and implements of Art. It may be noted that Mr. E. Radford in his article on













DETAILS OF THE MONKS AND SAINTS PANEL OF THE ST. GOAR TRIPTYCH



THE ST. GOAR TRIPTYCH



## Notes on Various Works of Art

Bacon in the "Dictionary of National Biography" mainly agrees with Prince Duleep Singh, but not as to the death date. On the authority of a reference to "my Lady Meutice, daughter to my brother, Sir Nathaniell Bacon" in Sir Edmund Bacon's will of 1649, Mr. Radford asserts that the painter was "yet living in 1648". From the precision of Prince Duleep Singh's data we may perhaps assume that he has definite evidence for 1627. On the other hand, as stated above, Peacham in his 1634 edition says nothing as to Master Nathaniel's decease. But this is not absolutely conclusive. In Gough's edition of Camden's "Britannia" (1789), Vol. II, p. 82, to which Mr. Radford refers, Sir Nathaniel, "an eminent painter" is recorded as the seventh son of Sir Nicholas Bacon, the first baronet of England. From his father he received Culford and an estate of £1000 a year. Gough notes also his knighthood, and his marriage with Jane Meautys, widow of Sir W. Cornwallis, by whom he had a son who died issue-less, and a daughter who married (when the widow of Sir Thomas Meautys) Sir Harbottle Grimston as his second wife. Mr. Radford's article in the "Dictionary of National Biography" states that from this marriage sprang the Earls of Verulam. In Burke, however, this marriage is distinctly said to have proved fruitless, Sir Harbottle's heir being by his first wife. Had Peacham and Gough been duly regarded, and had Vertue's interpolation of "or of Stiffkey, Norfolk" been ignored, a quite clear account of Sir Nathaniel Bacon would have prevailed. The only point now perhaps in doubt is the date of his death. Elucidation in the shape of his grounds for giving 1627 could very possibly be handed in by Prince Frederick Duleep Singh, to whose research in East Anglia the student of English portraiture owes so much.

C. H. C. B.

### THE S. GOAR TRIPTYCH

IN accordance with the Editors' request to illustrate further my studies on the Housebook Master, I take this opportunity of publishing the altar-piece at S. Goar previously mentioned in my essay in this magazine in December, 1910 (Vol. XVIII, pp. 184, etc.), though I am sorry to say that the photographs from which the illustrations have been made were not very successful. The wings of the altar were exhibited at the Düsseldorf Exhibition in 1904 (Catalogue 232) as works from the school of the Housebook Master. Bock in his "Memling-Studien" (1900, p. 127) had already called attention

to the striking similarity between the centre panel and *The Crucifixion* in Freiburg, but he—like Scheibler—attributed it to the Master of *The Coronation of the Virgin*. Firmenich in his discussion on Bock's book, "Zeitschrift für christl. Kunst" (XV, 1902, p. 109) then emphasized the attribution to the workshop of the Housebook Master. Later, Bock in "Hessenkunst" (1908, p. 33) attributed the centre panel to the Master himself, and Scheibler and Rauch agreed with him in "Hessenkunst" (1909, p. 18). But no detailed appreciation exists of the whole triptych; and moreover there have been no reproductions of it published until now.

The altar-piece is believed originally to have been in Neustadt, whence it was taken to Frankfort, and later to the parish church of S. Goar. Sad to say, it has been unsparingly "restored", especially in the wings. The interior of the right wing represents SS. Sebastian and Catherine; the interior of the left, the delivery of the keys to S. Peter. The landscape is modern work. The style of the Master is readily recognizable. However, the flat, and in places insipid, execution can be attributed only to a pupil's hand, with, perhaps, the two altar-wings in the Staetisches Historisches Museum at Frankfort, to which work the two saints especially show the closest relationship. *The Annunciation*, occupying the outer side of both wings, also was executed by a pupil. It resembles *The Annunciation* in Mainz, dated 1505. Only the centre-piece, *The Crucifixion* or *Mount Calvary*, appears to show the handwriting of the Master himself; it corresponds in a thousand minute details with the Freiburg *Crucifixion*. Though in a worse state of preservation than the Freiburg picture, the S. Goar centre-piece is more delicate and more subdued in colour. The whole composition is closely grouped. The human throng surges densely round the crosses. The Virgin and S. John, separated somewhat from the mass of mere spectators, have approached very close to the Cross of Christ. No kneeling donors are to be seen; but the face of the man on the right, leading a boy to the Cross, shows the characteristic features of a portrait. In the left corner, a forged Dürer monogram is recognizable, as in Freiburg. The S. Goar picture may have been begun later than the Freiburg, and may have been finished by pupils. The date falls within the last decade of the fifteenth century. I shall deal with it again more exhaustively in my Monograph.

WILLY F. STORCK.

## LETTERS TO THE EDITORS

"SELECTED EXAMPLES OF INDIAN ART"  
To the Editors of THE BURLINGTON MAGAZINE.

GENTLEMEN,—I beg leave to make two observations on your review of my "Selected Examples of Indian Art".<sup>1</sup> In the first place, I agree that the volume as such would have gained in unity and weight if sculpture only had been dealt with. I also agree that much of the work of the modern school of Indian painting in Calcutta is sentimental and has been a little overpraised by myself and others, considered as an absolute achievement. But I do not think it can be overpraised as a relative achievement, having regard to the educational and other adverse conditions in which it has grown up. The volume, moreover, is intended more for use in Indian schools and colleges than for European readers: on this account it was decided to include a few examples of the only modern movement in Indian art which has the promise of life.

In the second place, as regards Mughal Painting. I will not discuss its merits, but wish to correct your reviewer on a few points of fact. In the sixteenth, seventeenth and eighteenth centuries we have to do with two Indian schools of painting. The first of these, the indigenous style, is the Rajput or Hindu school of Rajputana and the Punjab Himalayas. This is a distant descendant of that art which we know at Ajanta. It is essentially religious in content, and idealistic in manner. It is universal in its appeal to men of all classes. Its matter is epic, lyric and mythological. It is independent of foreign influence. Persian art in particular is as remote in temper from Rajput as could well be. Mughal art is synthetic, its main sources being indigenous, Central Asian (Turki) and Persian. The realistic element is of Central Asian origin (Bokhara and Samarkand, the original home of the Timurids). The Indian tendency is in quite the opposite direction. The realism is not, in my opinion, petty; in a work like the *Dying Man* (Bodleian) humanism is raised to a level of religious intensity equal to that of any designedly religious work. In general, however, the content of Mughal art is slighter than that of Rajput. In any case it is more than time that writers on Indian painting should cease to describe Rajput paintings as Mughal, and to describe the Mughal painting as a variety of Persian.

Yours faithfully,

ANANDA K. COOMARASWAMY.

India, February 21, 1911.

<sup>1</sup> See Vol. xvin p. 236, February, 1911.

## REVIEWS AND NOTICES

LA PHILOSOPHIE DE LA NATURE dans l'Art d'Extrême Orient. By RAPHAËL PETRUCCI. Paris: Laurens.

THE idea of writing the history of a nation's art in terms of its philosophy and religion is novel. It shows how far the hands of the clock have moved

"A FORGOTTEN FRENCH PAINTER :  
FÉLIX CHRÉTIEN "

To the Editors of THE BURLINGTON MAGAZINE.

GENTLEMEN,—Miss Hervey and Mr. Martin-Holland, in their interesting article on Félix Chrétien's picture representing *Moses and Aaron before Pharaoh*, do not refer to the provenance of that painting, beyond stating that it was sold at Christie's on February 26th, 1910, and quoting from the sale catalogue that it was "formerly in the collection of the Prince de Cerny". Can it have escaped the attention of the authoress of "Holbein's *Ambassadors*, the Picture and the Men" that this *Moses and Aaron* tallies so remarkably with the description of the companion picture to the *Ambassadors* at the Beaujon sale on April 25th, 1787, that it is justifiable to assume it to be the identical picture? The full description of both pictures is quoted by Mr. W. F. Dickes in his "Holbein's *Ambassadors* Unriddled" as follows:—

"Ecole des Pays-Bas. Jean Holbein.

"16. La Cour de François II (*sic*) et des principaux seigneurs de ce temps là, avec les attributs de Moïse et Aaron qui se présentent au Roi d'Egypte, qui est François II lui-même; leurs noms sont écrits dans les différents contours de leurs robes. Ce tableau est peint sur bois, par le fameux Holbein vers 1552. Il peut avoir 4 pieds ou environ de hauteur, sur 4 pieds 6 pouces de largeur.

"16 bis. Un autre tableau de 4 pieds et demi (*sic*) ou environ, de hauteur, sur près de 8 pieds de large.

"Il représente deux Ambassadeurs (MM. de Selve et d'Avaux), l'un, Ambassadeur à Venise, et l'autre dans les pays du Nord, avec le costume des nations chez lesquels ils étaient envoyés et les attributs des Arts qu'ils aimaient. On voit aussi une Tête de Mort en perspective, à prendre de l'angle gauche du tableau, et qui a l'agrement de ressembler en face à un grand poisson. Ce tableau est du même Holbein; mais la date de l'année n'y est pas."

There are some obvious inaccuracies in the measurements of the pictures, in the attribution of No. 16 to Holbein, and in the identification of one of the personages in his 16 bis with D'Avaux. The picture reproduced on page 49 of *The Burlington Magazine* (April, 1911) can be as surely identified with No 16 of the Beaujon sale, as No. 16 bis with the Holbein at the National Gallery. It is noteworthy that the two pictures were sold as one lot, for 602 francs, so that they presumably remained together, and came to England together. Both came from the same source; and the discovery of Jean de Dinteville's name (Jehan, Sr. de Polisy) on the hem of his garment in Chrétien's picture should afford a final proof, if such further proof were needed, that it is he who figures in Holbein's famous picture, as was first suggested by Miss Hervey.

Yours faithfully

P. G. KONODY.

since Whistler tried to fix them at ten. No doubt in the case of European art, we are so familiar with the philosophic and religious background that we take them for granted, but M. Petrucci in applying this method to Sino-Japanese art, throws



incidentally some illuminating reflections upon facts of European art history which are almost too familiar to arouse our comment until seen in this unusual light. M. Petrucci's main idea is to contrast the effect upon art of our anthropocentric system of thought with that of the Chinese system, where man has, from the earliest times, taken his place as only one of many manifestations of divine energy. He shows that the deeper spiritual experiences of the extreme East have always been coloured by the intellectual courage and the sublime humility of Taoism, that even Buddhism did nothing to change this fundamental attitude, merely adding to the intellectual contemplation of all the manifestations of life a note of deeper compassion and love. It is the absence of any sharp division between the intellectual and the emotional aspects of oriental faith which has made Chinese thought, and with that, as M. Petrucci shows, its art, so essentially "modern" from a period that is to us a remote antiquity. There is no revelation of modern science which could have caused a moment's pang to thinkers and believers like Lao Tse, the conflict of religion and science would have been meaningless and impossible to him and his followers, and it is perhaps through Galileo and Darwin that the European mind at last begins to understand the profound sanity and the noble detachment from human predilection of these ancient thinkers. M. Petrucci opens a fascinating subject for speculation when he hints that had the ideas of the Ionian philosophers not been abandoned, European thought might have pursued a similar line of development. As it is, later Greek thought and the persistent convictions of Hebrew theology forced the European mind to accept an anthropocentric universe with a Deity made in man's image. That this has meant a keen concentration of the imagination on the human figure is true, and with that have come the greatest triumphs of European art, but at how great a cost in the loss of proportion and breadth in our outlook on the universe. It has meant that we are only just beginning to learn the rudiments of landscape art, the expression of man's relation to the outside world—which in China was already perfected in the Tang era. M. Petrucci writes of this with the precision and fervour of a poetic mind. It is a temptation to quote at length from the grave and memorable phrases in which he has treated of this theme of the artist's communion with Tao. One passage must suffice :—"Lorsque l'ivresse de la pensée faisait descendre le phénomène purement intellectuel dans le domaine du sentimental, le peintre allait vers l'immensité des choses avec une sorte de volupté. Il considérait, dans l'humilité d'une conception toute relative, où l'intelligence ne lui apparaissait point comme une supériorité, la série de ces rêves qui se poursuivent sous des formes multiples, qui font vivre l'arbre, le rocher, la terre et l'animal.

Dans les milles caprices des nuées, sur la montagne harmonieuse, il découvrait l'histoire du monde, il devinait l'union des essences subtiles et, de ce même pinceau qui traçait les caractères par lesquels s'exprima la pensée des Sages, il fixait les images fugitives. Elles constituaient le commentaire passionné de ces choses géantes que l'esprit percevait dans la magie prodigieuse des apparences". That this idea of the spiritual communion of the Chinese artist with the forces of nature is no fancy born of the enthusiasm of Western critics is shown clearly by the numerous quotations from the writings of oriental landscape-painters, from Wang Wei in the ninth century downwards, and M. Petrucci is able to show the effects of this traditional philosophic attitude even in the minutiae of Chinese and Japanese technique. The book is admirably illustrated by coloured reproductions and collotypes done in Japan by the inimitable craftsmen employed by the "Kokka." Particularly beautiful is the panel of a screen by an unknown painter of the Tang epoch, related to the great Wang Wei. Other examples in colour of the Sung masters, and a superb monochrome by Lou Fou of Ming times are of surprising beauty. The whole book, both in text and illustrations, shows that sense of style which comes from a real perception of the highest aims of figurative design.

R. F.

THREE ESSAYS ON ORIENTAL PAINTING. BY SEI-ICHI TAKI. Quaritch. 18s. net.

THE earlier generation of students of Japanese and Chinese art were prone to apply to it the standards of academic art in Europe, to judge it from outside, and so to miss its essence. Now, it may be, we are in danger rather of making a pedantry of the Japanese point of view, which can never be wholly our own. Nevertheless, it is essential that we should understand that point of view; and the editor of the "Kokka's" enterprising attempt to expound in English the oriental conception of art must be cordially welcomed. What is the fundamental difference between Japanese and Western painting? Mr. Taki argues that the one is concerned mainly with the subjective, the other with objective ideas. This is no doubt broadly true so far as it goes, for it is only a symptom of fundamental differences in psychological character. While natural science, the exploration of nature, has indirectly exerted a powerful influence on European art, the art of China and Japan has been directly expressive of philosophic and poetic ideas. With this clue, Mr. Taki goes on to explain the peculiarities of Japanese composition. He points out that the painters of his country have achieved peculiar success in treating a mass of figures in complicated attitudes where there is no formal unity, obtained by grouping round a centre, but a synthesis of the mutual relations between all the objects represented. The practice of painting on long scrolls had a



## Reviews and Notices

large share in determining this habit of design. In the painting of birds, animals and flowers, poetic association counts for much. The famous painting of a shrike, by Niten, the great swordsman, is simply an expression of the warrior temperament. But it is in landscape that the peculiar genius and mental outlook of China find their fullest and most powerful realization. Mr. Taki might have devoted his whole volume to this theme, but contents himself with some suggestive observations. He has a separate essay on Chinese landscape, full of most interesting quotations from the sayings of Chinese artists. Those who hoped to find, however, a final elucidation of the mystery of "Northern" and "Southern" schools will be disappointed; the distinction still remains elusive. The essays on Indian-ink painting and the section on the value of the brush-stroke in Japanese art are of particular interest for those who wish to grasp the secret of the oriental masters. Our only complaint of Mr. Taki is that he does not tell us more, for we feel that, throughout, his treatment of his subject might have been fuller and more explicit. He is sometimes also vague and inconclusive, where we crave for precision and definite statement. But it would be unfair to make exacting demands of a critic who is using an alien speech and idiom. The fifty-odd reproductions, though not very well (in some cases quite badly) printed, are admirably chosen from typical and famous pictures. L. B.

(1) **THE LIFE OF BENVENUTO CELLINI**: a new version by ROBERT H. HOBART CUST. 2 vols. Bell. 25s. net.

(2) **THE LIFE OF GIORGIO VASARI**. A study of the Later Renaissance in Italy. By R. W. CARDEN, F.R.I.B.A. Lee Warner. 16s. net.

(3) **LES MAÎTRES DE L'ART. LE BERNIN**. Par MARCEL REYMOND. Paris: Plon.

THE lives and works of these three artists, Cellini, Vasari, and Bernini, here brought together by the coincidence of publication, illustrate the period of over-ripening which in Italy befell the movement in art known as the Renaissance after it had attained its zenith under Michelangelo and Raffaello, and of its steady decay into the barock morass of the seventeenth century.

(1) Benvenuto Cellini is one of the best-known names in the history of Art, but this notoriety does not depend upon his skill as an artist, or on the number or beauty of the works which have been handed down to an admiring posterity. His fame may be said to depend almost entirely upon his amazing autobiography, one of those human documents which, like the equally famous "Diary" of Samuel Pepys, or the equally notorious "Memoires" of Jean Jacques Casanova de Seingalt, have arrested the attention of generations of readers with a never-ceasing power of fascination. In the case of Cellini, as in the case of Pepys, this power has not been due to a mere *succès de scandale*, for the

unveiled nudities to be found in these self-accusing pages are of no great importance or interest as regards the sum total of the autobiographies, and only gain undue emphasis by omission or reticence. Cellini's life is a vivid picture of the history of his time, of Florence, of Rome, and of Fontainebleau; the human side of popes, kings, grand-dukes, and dominating ladies is revealed to us with almost photographic reality. Allowing for exaggerations and prejudice, due to vanity, jealousy, and a not uncommon human failing of wishing to make oneself out a braver blackguard than one really is or has been, Cellini's story has always been accepted as in the main one on which reliance could be placed. Mr. Robert Cust, the author of this new version of Cellini's autobiography, is in some doubt, not without justice, as to any new translation being required since the admirable translation by Mr. John Addington Symonds published in 1887, of which a fifth edition was issued as recently as 1905. Mr. Cust need not, however, have been anxious on this point, for in each successive age new documents are found and published, new facts elicited, which call for revised editions of such classics as Cellini's "Life", a fate shared by Homer, the "Arabian Nights", even by the Holy Scriptures themselves. Mr. Symonds was peculiarly well-fitted by his thorough knowledge of Renaissance history and life in Italy to deal with a typical Renaissance hero like Cellini. Mr. Cust does not pretend to the same wealth of study as Mr. Symonds, or even to the same sympathy with his hero, but he has been able to supply something, which Symonds lacked, in a wider knowledge and closer personal acquaintance with the works of art accepted as by Cellini, or attributed to him, and with the documentary evidence which has been adduced in later years on such questions, some of which has seen the light in the pages of this magazine. Mr. Cust's translation has evidently been done *de novo* in accordance with the most recent Italian text by Prof. Bacci, and he is thereby enabled occasionally to correct Mr. Symonds, who had not the advantage of this text, even if he can hardly hope to supplant and dethrone Mr. Symonds in the way that the writer did Mr. Thomas Roscoe. Mr. Cust has added to the text copious footnotes, which help to explain historical allusions or obscure passages, and at the close he incorporates a most valuable bibliography by Mr. Sidney Churchill, and a review of Cellini's works, accepted or attributed, which sums up all that has been said up to date upon the subject, and saves the trouble of referring even to that monument of Cellini literature the study of his life and works by M. Plon. We congratulate Mr. Cust and Messrs. Bell on the issue of this work.

(2) The name of Vasari, like that of Cellini, is a household word in the history of art, and, like

Cellini, for his writings rather than for his artistic work. Few books have made and sustained so great and enduring a reputation as Vasari's "Lives of the Painters." Since 1550, when the "Lives" were first issued at Florence by the grand ducal painter Torrentini, to the present day, Vasari has been the chief and, in many cases, the only authority for our biographical knowledge of Italian painters. Inaccuracies are to be found plentifully, and have been joyfully detected by modern investigators, but the great fabric of the whole work remains unimpaired, if perhaps a bit weather-beaten. Four hundred years have elapsed since the birth of Giorgio Vasari, and a new edition of his famous "Lives" is announced by the Medici Society for this year. It may be presumed, therefore, that Mr. Carden's book, now before us, is intended as a kind of introduction to the forthcoming edition of the "Lives" in which the history of their conception, the sources from which Vasari drew his material, the credibility of his authorities and of his own conclusions, will be discussed and explained. This important, perhaps the only important, phase of Vasari's own life is dismissed rather cursorily by Mr. Carden without any indication as to whether the subject will be dealt with later on or not. If Vasari had possessed the splendid audacity of Benvenuto Cellini he might have imposed himself on posterity as a painter and architect of the first rank. Had he had the reverence and literary acumen of Boswell, he might have conferred on posterity a legacy of inestimable value by treating Michelangelo as Boswell treated Samuel Johnson. We seem, however, to detect in his biography, and especially his autobiography, a self-conscious little snob, puffed out by the popularity which is so easily earned by following the tastes of patrons rather than by forming them, and endeavouring to produce something which will be intelligible without the trouble of learning. Vasari no doubt believed Michelangelo to be genuinely in earnest in saying that, "since he himself was not found worthy to serve the Duke in his prime, he thanked God that Vasari had been sent in his stead." How human is his mock humility, when he writes from Rome to Salviati, "Ah me! what a dearth there is, Signor mio, of men who do good for good's sake! I wonder that I am not swallowed alive! Just at present I am in the greatest demand with everybody; and, after all, even I am nothing wonderful!" There is something almost tragic in the thought that Vasari, who was nine years old when Raphael died, and had been on intimate terms of friendship with Michelangelo, should have died at work on those frescoes in the cupola of Santa Maria del Fiore at Florence, completed, it is true, by Federigo Zuccaro, which, when first unveiled, drew forth strong protests even from Vasari's contemporaries, one of whom did not shrink from

describing Vasari as a "pubblico ladro o assassino", and saying, "E'l popolo Fiorentino non sarà mai di lamentarsi stanco, Se forse un dì non se le dà di bianco". For this *degringolade* of painting Vasari was to a great extent responsible. Those who care to follow its history should read Mr. Carden's book, although he has not handled his material very skilfully.

(3) The third and perhaps the most important of the three artists under our consideration was Giovanni Lorenzo Bernini, whose life covers the greater part of the seventeenth century. Whereas the art-work of Benvenuto Cellini has survived in a few fragments only, which are chiefly valued as curiosities, and that of Giorgio Vasari is treated with neglect and even with contempt, the work of Bernini in architecture and sculpture continues to assert itself defiantly, and by holding its ground in France and in Italy to establish at last his claim to rank among the great art-creators in the world's history. Modern criticism is showing a just tendency to judge an artist's work not only by the skill and excellence with which it is executed, but also by the motives which inspired its production. Judged in this way, Bernini reveals himself as the artistic incarnation of the seventeenth century barock style, combining in himself its excellencies, its often egregious faults, its varieties, and withal its extreme appropriateness to the social period which gave it birth. As a sculptor Bernini must always rank very high. As M. Reymond points out, he is the pioneer of modernity in sculpture, the parent of that school which in France was to attain to such wonderful perfection of taste and exquisiteness, and in Italy was to descend down hill to the dead level of skilled fatuity which at the present day belies the great traditions of art which have made Italy renowned. The portrait-busts by Bernini are especially remarkable, and we can trace in them the genesis of Houdon and Roubillac. As an architect Bernini was perhaps more obvious and less praiseworthy, but to understand this side of his career it is necessary to study the history of the Papacy in the seventeenth century. The age was one of rebellion against classical tyranny, *in Tiberim defluxit Orontes*, and curves and cupolas supplemented the horizontal lines of Greece, as well as the vertical lines of mediæval Gothic. Space forbids us to follow M. Reymond further on a path which is not so well known or studied as it should be. Visitors to S. Peter's at Rome too often indulge in cheap gibes at Bernini without pausing to consider the task which he was set. Still less, probably, do they reflect that here in England we have for two hundred years and more fumbled ineptly with S. Paul's Cathedral through an over-prudish exercise of what may be styled unctuous rectitude in art, and above all through the lack of a Bernini.

L. C.



## Reviews and Notices

FRENCH LINE-ENGRAVINGS OF THE EIGHTEENTH CENTURY, with an Introduction and Catalogue Raisonné by H. W. LAWRENCE and BASIL DIGHTON. Lawrence and Jellicoe. £5 5s. net.

THERE are signs of a revival of interest in the art of reproductive line-engraving, a branch of the fine arts which has been lately overshadowed by the arts of the painter-etcher and the mezzotint engraver. The wonderful achievements of the French portrait-engravers of the seventeenth and eighteenth century have lately been set forth by Mr. Thomas and noticed in this magazine. We have now before us a further volume, relating to that special phase of line-engraving which was produced by the age of Louis XV. The historians of morals have never failed to point out that the more profligate and frivolous a social period may be, the more fastidious in taste, the more elaborate in detail, the more devoted to delicacy and refinement it usually becomes. As a decadent age produces the exquisiteness of the dandy and macaroni in the male sex, the hoop, powder and patches in the female sex, so do the arts tend to degenerate from the healthy and the normal to a perfected nicety, which invariably degenerates into affectation and *niaiserie*. There is usually, however, a transitional moment, when such phases of art touch a short-lived climax of excellence, and give birth to a Watteau and a Fragonard, to a Lavreince and a Baudouin, and to such skilful engravers as we read of in this volume.

The *Estampe Galante* took its rise under the gay régime of Philip of Orleans, and illustrates the period of French society, which is covered by the names of Pompadour and Du Barry. Vice was not only fashionable, but governed by etiquette. A lover had to practise as many steps and attitudes in the art of seduction, as he had to learn in the gavotte or the minuet. Nothing was genuine or spontaneous or wholesome, but everything was exquisitely refined and carried out *au bout des ongles*. It is this society, which was reflected in the drawings and paintings by Lavreince, Baudouin, Moreau le Jeune and Augustin de S. Aubin, and translated into engravings by Nicolas and Robert de Launay, Choffard, Massard, and other engravers of the school of the once famous Jacques Philippe Le Bas and Charles Nicolas Cochin. It was this society moreover which was blown away by the teaching of Rousseau and Voltaire. It is a matter for deep regret that in a past generation French art, especially that of the eighteenth century, was looked upon as so demoralizing to the British character, that no attempt was made to collect the exquisite books and prints at a time when they were easily procurable. A wiser generation has since discerned the true artistic value of such engravings, and as the prints depend a great deal upon brilliance of state, the best examples have been quickly bought up in many cases by

amateurs, and seldom come into the market except at exorbitant prices. Lovers of engravings will be grateful therefore to Messrs. Lawrence and Dighton for the handsome volume now issued. It is a *libre galant* in itself, in binding, print and paper, and except for its bulk would not have been out of place on the Pompadour's table. The reproductions are well-chosen, and beautifully printed. They will compensate in some way for the difficulty of getting at the original prints, since there are so few English collections, even the British Museum, in which the engravings are properly represented.

The catalogue has evidently been a labour of love to the compilers, and as the edition is limited, we feel sure that the volume will meet with the success which it deserves. L. C.

STORIA DELL' ARTE ITALIANA—LA PITTURA DEL QUATTROCENTO. Part I. By ADOLFO VENTURI. Milan: Hoepli. 28fr.

THIS is the seventh of the works to which the learned Professor of the University of Rome has been devoting his labours during many years, and wherein he continues to condense the results of his personal observation and research. To Professor Venturi is due the remarkable development of the study of art-history in his own country, and there is no part of the vast field of Italian art which his knowledge and industry have not cultivated. Nevertheless it has been to the *Quattrocento* in Italy that he has naturally directed his labours with the greatest care and enthusiasm; and thanks to the completion of his studies it is now of the painting of that period which he can treat with the fullest authority. It is impossible to write adequately of this volume in a small space, and we can only indicate its more prominent merits, the balance between the parts, and the fusion and distribution of the material, which give the book the character of a real organism. It is also shorn of all superfluity, sober in description, moderate in the criticism of the pictures examined, and wisely illustrated with reproductions always characteristic and representative. It thus presents a clear and complete picture of the condition of painting during the *Quattrocento* in certain regions of Italy—in certain regions, because in this First Part of his work Professor Venturi makes Tuscan art throughout the fifteenth century his particular study. As regards the other Italian schools he limits himself to examining the forms of Gothic painting during the first half of the century, and to analysing the artistic cross-currents, both indigenous and foreign, which at that period conflicted and overflowed each other in the greater Italian centres, thus originating, even in Italy, that so-called international style which manifested itself in such highly distinguished representatives. The book will raise no little discussion



by the new attributions which it proposes, and especially by the pages on Piero della Francesca and on Domenico Ghirlandaio, whose works the author has long been occupied in distinguishing from those of their followers and imitators. Even if Professor Venturi's opinions will not meet with the unanimous consent of critics, they will be welcomed as evidence of the profound, direct, and original examination which he always devotes to every work of art.

E. M.

RÉPERTOIRES DE PEINTURES DU MOYEN AGE  
ET DE LA RENAISSANCE. Par SALOMON REINACH.  
Vol 3. Paris: Le Roux.

THE third volume of M. Reinach's *Répertoires* brings the total number of pictures up to 3,590. There is little to add to our descriptions of previous volumes, but we must repeat our sense of gratitude to M. Reinach for carrying on this Herculean task. As he rightly says in the preface, the most obvious value of these collections is for the study of iconography, since these outline drawings cannot give any hint of the actual quality of the original, although the artist he employs has actually improved in this volume on his already remarkable skill in translating the characters of the original into line.

The index, which in such a work is of the utmost importance, seems to be admirable, and as the index to each volume is retrospective, or even corrective of previous numbers, its great value will be evident. A cursory inspection reveals a few trifling errors of detail which we may perhaps allude to, not by way of criticism, but simply for future correction.

Page 53. *The Annunciation* by Solario is put down to the Arthur Kay Collection. It has for some years been in the Collection of Mr. John G. Johnson, of Philadelphia.

Page 164. Isenbrandt is described as "chez Dowdeswell puis en Amérique." This picture has been in the Metropolitan Museum of New York for nearly ten years.

Page 265. One of the many replicas of the *Virgin surrounded by playing angels* of the Maitre de Flemalle. It would have been well to have referred to other more original versions.

Page 462. *Madonna*, clearly of the Florentine type, is here ascribed to the Paduan school.

Page 379. *Virgin and Child with rose hedge*, "Pier Francesco Fiorentino". The identification of this prolific artist with Pier Francesco Fiorentino is not generally accepted.

The erudition and bibliographical knowledge indicated at almost every page of this work would create surprise if we were not already so accustomed to them in M. Reinach's work. It might seem almost as difficult to be witty in such a production as in the editing of a railway time-table, but M. Reinach rejoices the weary investigator

with such rubrics as the following, beneath a very dismal late Flemish triptych which was exhibited at the Toison d'Or: "On m'assure que le possesseur d'alors s'en est défait, en quoi il a été bien inspiré"; or this beneath a distressingly ugly German primitive: "Acquis par le Louvre sur la recommandation du peintre Henner."

R. F.

CANOVA. By VITTORIO MALAMANI. Milan: Hoepli. 36 fr. CLOSELY following Senatore Molmenti's book on Tiepolo, the Milan publisher, Hoepli, has issued another fine volume on another great figure in Italian art—one nearer to our own time, Antonio Canova. Signor Malamani has long been known for his indefatigable researches, undertaken with the object of reconstructing Canova's art and personality; and the present volume is the result of his perseverance. So far as the book definitely aims at minute historical fidelity rather than at artistic criticism, the author undoubtedly has achieved his object. Indeed, a fuller, more detailed work on Canova could not be desired. Signor Malamani has drawn from all sources, published and unpublished alike; has ransacked archives; searched contemporary diaries and memoirs; visited public and private museums and collections of casts; and has thus collected material which has enabled him to follow Canova's activity, step by step, and to place him in his true setting among the greater events of his time. The figure of Canova is more clearly defined under the fresh light thus thrown upon him; many errors concerning him are corrected; and questions hitherto doubtful are solved. For example, the famous group, *Amor and Psyche*, in the Villa Carlotta, the Duke of Saxe-Meiningen's house at Cadenabbia, has always been considered an indisputably original work by Canova. Signor Malamani, however, has traced the original to S. Petersburg, in the possession of Prince Yussupoff, grandson of the prince who invited Canova to Russia on behalf of Catherine II and commissioned the group from him. The copy now in the Villa Carlotta was made by Adamo Tadolini, Canova's assistant, who had been presented with the original by the Master, and drew profit from it by making numerous copies.

Signor Malamani makes also some interesting revelations concerning the statue of *Religion* now placed near Lady Sophia Brownlow's tomb in Belton Church, Grantham. Hitherto it has been universally called a "replica with certain variations" of the statue made by Canova to be placed in S. Peter's, of which a cast actually was placed after the sculptor's death in SS. Martina and Luca's at Rome. The truth is that the statue in Belton Church is not really a replica of the *Religione Cattolica* at all. It represents the *Protestant Religion* and was sculptured by Canova in place of the other when he was in a state of acute annoyance at

## Reviews and Notices

the difficulties raised by the Vatican to the erection of the Catholic statue in S. Peter's or in the Pantheon. These differences between Canova and the Vatican arose from the Vatican's not having shown the smallest recognizance to the English notabilities, who had been of the greatest assistance to Canova in Paris in 1815 in obtaining the restitution of the works of art belonging to the Holy See which had been carried away by the Republican and Napoleonic soldiers. In fact, Canova had felt himself obliged to express his gratitude to his colleagues in these negotiations by the gift of pictures by Old Masters and works of his own. These transactions lead Signor Malamani to deal with Canova's stay in London and with the advice which he was called upon to give concerning the Elgin Marbles, then under consideration for purchase by the nation. For this reason, among others, the English edition of Signor Malamani's book, which is well and abundantly illustrated and is full of interesting details, should be popular among English readers.

E. M.

DIE HOLZSCHNITTE DES MEISTERS VOM AMSTERDAMER KABINETT zum Spiegel Menschlicher Behaltens. Von HANS NAUMANN. Strassburg; Heitz. M 20.

TILL Dürer's "Apocalypse" was published with the artist's name in 1498, the woodcuts in every German book with two exceptions, "Breydenbach's Travels" (1486) and the "Nuremberg Chronicle" (1493), had been nameless. German critics have recently been trying, with various degrees of success, to pierce this veil of anonymity, seeking either to trace the obscure beginnings of an artist whose authenticated work belongs to the sixteenth century, or to attribute unsigned woodcuts to some fifteenth-century artist known only by works in another medium, usually line-engravings. In these researches ingenious conjecture is more frequent than convincing proof. But we have recently witnessed a demonstration of the applicability of Morellian methods to this domain of art. In January, 1910, a German contemporary, in an article headed "Ex ungue leonem"—"Ex pede Herculem" suggests itself as a more appropriate motto—invited its readers to determine the authorship of a large selection of detached, and remarkably ugly, legs and feet. Replies were published in March from several authoritative critics who were unanimous in attributing these abnormal extremities to the Master of the "Hausbuch". It was then declared that the tracings in question had been made from the woodcuts in a very rare book "Der Spiegel der Menschen Behaltens", printed at Speyer by Peter Drach about 1478-80, and that the conundrum had been propounded by Dr. E. Flechsig. That gentleman had made the discovery some years before—he was kind enough to show me the book and to explain his reasons for the

attribution, at Brunswick in 1906—but he had never made his attribution public property till he chose this indirect method of revealing it. The opinion that the woodcuts in question were designed, if not cut, by the "Hausbuchmeister" has since been adopted by several other contributors to the rapidly swelling literature on that elusive but fascinating artist.

Meanwhile, another writer, whose discovery appears to have been independent of Dr. Flechsig's, has edited the complete set of illustrations, 257 in number, and supplied a lengthy introduction. To much of the contents of the latter I demur. It is altogether misleading, for instance, to call the Master of the Amsterdam Cabinet—Herr Naumann revives this term in preference to the more usual "Hausbuchmeister" for reasons of his own—the inventor of etching, for he did not etch at all. His dependence upon Schongauer is exaggerated, and I think it beside the point to compare him to Busch, Taschner, Diez, Th. Th. Heine, Runge and Menzel. But I am in agreement with the author as regards the main thesis of his book, the identification of the artist with the South German dry-point engraver whose works are chiefly preserved at Amsterdam, and I fully endorse his praise of the lively and dramatic draughtsmanship of the woodcuts and the delicacy of their execution. Their publication in facsimile is a very welcome addition to the material for the study of German illustration. Complete enjoyment of the good reproductions is slightly hindered by provoking mistakes in the numbering, from 230 onwards. Instead of 231 we find 240 following 230, and so from this point onwards the numbers do not tally with the list of subjects described. After No. 256 the printer has again skipped, not nine numbers this time, but one, so that the series ends, apparently, with 267 instead of 257. Nothing but access to the original book, however, would disclose the reason why the list of subjects on pp. 78-79 is carried on to 277, for nothing is said in the text about more than 257 woodcuts.

It is necessary nowadays to define your "Hausbuchmeister", for different writers use the term with different shades of meaning. Herr Naumann means by the "Hausbuchmeister" an assistant and subordinate of the Master of the Amsterdam Cabinet, whose name is supposed to be Henrich Lang. To this assistant, Lang, he attributes most of the pictures and drawings hitherto ascribed to the Master himself. To the Master he ascribes the dry-points, the woodcuts published in this volume, the drawings of the planets in the "Hausbuch" and one picture, the *Pair of Lovers* at Gotha, hinting at other pictures that are to be made known elsewhere. It is somewhat provoking that almost every writer on the "Hausbuchmeister" tantalizes us with announcements of this sort. Dr. Flechsig, Dr. Storck and Dr. Naumann threaten us alike



with revelations which they dole out by instalments. The air is thick with rumours and surmises, assertions and contradictions. The one sound and unassailable piece of work devoted to the Master up to now is the catalogue and facsimile publication of his engraved work by Max Lehrs. Before a clear idea can be formed of his achievement as painter and draughtsman, time must be allowed for the turbid water of this present flood of writing to settle. Already some solid rocks are emerging, and it is a substantial gain to have learnt that the Master of the Amsterdam Cabinet anticipated Dürer by twenty years in elevating the art of wood-cut illustration by a painter-engraver's imaginative and reforming energy. C. D.

UNBEKANNTE AUSGABEN GEISTLICHER UND WELTLICHER LIEDER, Gedruckt von Thiebold Berger (Strasburg, 1551-1584). Von P. HEITZ. Strasburg: Heitz, 400 copies. M 10.

A VOLUME in the Consistorial library at Colmar contains seventy-four sixteenth-century ballads from the Strasburg press of Thiebold Berger. Such popular literature is notoriously rare, and Herr Heitz has done a service to bibliographers by publishing in facsimile the title-pages of all the items in this unique collection. Most of them contain woodcuts, the original blocks of which are, in many cases, owned by the editor himself, but their importance as works of art is small. No. 3 is signed by Urs Graf, and several others date from the beginning of the sixteenth century. C. D.

THE OPEN WINDOW. Vol. I. Locke Ellis. 4s. 6d. net. A VERY pleasant little miscellany of nearly 400 pages, beautifully printed on Japanese vellum, the "Open Window" should appeal to many literary and artistic tastes. A frontispiece by Mr. Maxwell Armfield; *Bude Cliffs* by Mr. C. J. Holmes; a woodcut of S. Christopher by Mr. C. M. Gere; and Mr. Claude Shepperson's drawing of a country lad watching with upturned gaze a lark in the sky are among the best of the numerous plates. Miss Sulman's poem on Shotover, recalling memories of *Thyrsis* and the *Burden of Itys*; Mr. Harold Child's *Man of Forty*; and a short one-act play by Keith Henderson and Geoffrey Whitworth all help to make a very attractive first volume.

### RECENT PRINTS

THE rule of the Arundel Club to reproduce only those pictures of which no other reproduction can be found, is one of the main reasons for the Club's existence, and should certainly be strictly observed, though it may have the effect of restricting the membership of the club, and creates difficulties, not always overcome, in choosing suitable works for reproduction. The portfolio for 1910 has the objection to which a good many of the more recent

portfolios have been open; it illustrates too many rather dull and not very important pictures. On these, however, it is less pleasant to dwell particularly than on those which constitute its attraction, Mr. W. C. Alexander's interesting Tiepolo *Anthony and Cleopatra*; Mr. C. A. Boughton-Knight's Mantegna, *The Adoration of the Shepherds*; Messrs. Carfax's *Portrait of a Lady* by Andrea Del Sarto, and Mr. David Erskine's *Baptism of Christ* by Francesco Zaganelli. The last picture with many evident faults of design is so idiosyncratic that it falls well within the scope of the Club's object. The later custom of the Club in printing notes on the guard-pages and attaching these to the pictures is a distinct improvement, but well as the photo-gravures are executed, the silver prints of the first year, 1904, are really more serviceable, because they represent the technique of the painting more distinctly and accurately. The Club has done such invaluable service to the study and history of art during the seven years of its existence that all those without, who benefit by its exertions, gain a sort of right to expect the utmost from it and are disposed to hypercriticism of its least defect. J. S.

### OBITUARY NOTICES

THERE are few figures in art-circles which will be so much missed as that of George Howard, Earl of Carlisle, whose unexpected death has deprived the country of an accomplished artist and critic, and the National Gallery in particular of its most active and influential trustee. We have felt it our duty from time to time to call attention to defects in administration on the part of the Board of Trustees at the National Gallery; but we have been anxious always to make it clear that such criticism applies to the Board as a whole and not to individuals. The part played by Lord Carlisle will not easily be forgotten in the annals of the National Gallery, which can hardly hope to find again a Trustee qualified by wealth, birth, the ownership of historic homes and priceless works of art, with the skill of a professional artist and the literary taste of a scholar and man of letters. Lord Carlisle will be mourned by a great number of personal friends. It is for *The Burlington Magazine* to add a tribute of condolence in the name of the Fine Arts.

The Fine Arts in the United Kingdom are distinctly the poorer through the death of Sir Caspar Purdon Clarke, C.I.E., formerly Art Director of the Victoria and Albert Museum, a loss which follows, as a sad coincidence, that of his former assistant and eventual successor, Mr. Arthur B. Skinner. The worth of both Directors lay rather in the past than the future of this great Museum, which is much indebted to their abilities and their art-knowledge. It is true that Sir Caspar Purdon

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Clarke had deserted South Kensington for a similar post at the Metropolitan Museum of New York, but it should be regarded as a compliment to Museum Administration in this country that New York should have to come to London for the first

Director of its great Metropolitan Museum. *The Burlington Magazine* has special reasons for regretting the loss of so good a friend and so experienced a connoisseur as Sir Caspar Purdon Clarke.

## RECENT ART PUBLICATIONS \*

### ART HISTORY

- WOERMANN (K.). *Geschichte der Kunst aller Zeiten und Völker. III: die Kunst der Christlichen Völker vom 16 bis zum 19. Jahrh.* (10×7) Leipzig and Vienna (Bibliogr. Institut), 15 M. 386 illustrations.
- CAPART (J.). *L'art égyptien: choix de documents accompagnés d'indications bibliographiques. Deuxième série.* (9×7) Brussels (Vromant), 12 fr.
- LAURENT (M.). *L'art chrétien primitif. 2 vols.* (8×5) Brussels (Vromant), 10 fr. 171 illustrations.
- ROTHS (W.). *Christus: des Heilands, Leben, Leiden, Sterben und Verherrlichung in der bildenden Kunst aller Jahrhunderte.* (10×7) Cologne (Bachem), 10 M. 211 illustrations, 5 in colour.
- FOURREAU (A.). *La tradition dans l'école française: le génie gothique.* Paris (Sansot), 7 fr. 50. 16 illustrations.
- BERTAUX (E.). *Saragosse. L'exposition rétrospective d'art, 1908. Texte historique et critique.* (13×9) Paris (E. Lévy), 60 fr. 115 plates, 10 in colour. Text in French and Spanish.
- HABERLANDT (M.). *Österreichische Volkskunst aus den Sammlungen des Museums für Österreichische Volkskunde in Wien.* Vienna (Löwy), 5 guineas. Plates in portfolio, and text vol.
- JURKOVIC (D.), HURBAN (S.), LICHARD (M.), and KOLISEK (A.). *Slovak peasant art and melodies.* (9×5) London (Constable). Reprinted from R. W. Seton Watson's "Racial problems in Hungary". 14 illustrations.

### BIOGRAPHICAL WORKS AND MONOGRAPHS

- FOURNIER-SARLOVEZE. *Louis-Auguste Brun, peintre de Marie-Antoinette, 1758-1815.* (12×8) Paris (Goupil), 32s. Illustrated.
- CRUTTWELL (M.). *Donatello.* (10×7) London (Methuen), 12s. 6d. net. Illustrated.
- GRAPPE (G.). *Constantin Guys.* (14×11) London (International Art Publishing Co.), 5s. or 6s. 6d. net. 63 illustrations.
- BEHRENDT (W. C.). *Alfred Messel. Mit einer einleitenden Betrachtung von K. Scheffler.* (12×9) Berlin (Cassirer), 90 illustrations.
- NOLHAC (P. de). *Hubert Robert, 1733-1808.* (13×10) Paris (Goupil). Photographures, etc., some in colour.
- Lady Charlotte Schreiber's *Journals: confidences of a collector of ceramics and antiques from the year 1869 to 1885.* Edited by her son, Montague J. Guest, with annotations by Egan Mew. 2 vols. (10×6) London (Lane). Plates.
- KURTH (J.). *Sharaku.* (12×9) Munich (Piper), 15 M. 87 illustrations, including 3 in colour.
- VEDDER (E.). *The digressions of V.* (9×7) London (Constable), Boston and New York (Houghton Mifflin), 21s. net. Illustrated.

### ARCHITECTURE

- KOHL (H.). *Kasr Firaun in Petra.* (14×10) Berlin (Hinrich), 16 M. Publication of the Deutsch Orient Gesellschaft, 48 pp., 51 illustrations.
- GATTINONI, G. *Il campanile di San Marco: monografia storica.* (12×10) Venice (Fabbris). Plates.
- MARTIN (C.). *Saint-Pierre, ancienne cathédrale de Genève.* (11×13) Geneva (Kundig). 45 collotype plates.
- STEINBRECHT (C.). *Die Baukunst des Deutschen Ritterordens in Preussen, III. Schloss Lochstedt und seine Malereien.* (19×14) Berlin (Springer). Chromo-lithogr., and other illustrations.

### SCULPTURE

- COLLIGNON (M.). *Les statues funéraires d'ans l'art grec.* (12×9) Paris (Leroux), 30 fr. 242 illustrations.

\* Sizes (height × width) in inches.

Le Bayon d'Angkor Thom: bas reliefs publiés par les soins de la Commission Archéologique de l'Indochine d'après les documents recueillis par la Mission H. Dufour, avec la collaboration de C. Carpeaux. (15×11) Paris (Leroux), 100 fr. 134 collotype plates.

WACKERNAGEL (M.). *Die Plastik des XI und XII Jahrhunderts in Apulien.* (12×9) Leipzig (Hiersemann), 36 M. "Kunstgeschichtliche Forschungen" of the R. Prussian Historical Institute, Rome. Illustrated.

Le sculture e gli stucchi di Giacomo Serpotta. Pubblicati per cura di R. Lentini, con la monografia dell'artista scritta da E. Basile, e prefazione di C. Ricci. (17×12) Turin (Crudo). 65 collotype plates.

CHANCELLOR (E. B.). *The lives of the British sculptors and those who have worked in England from the earliest times.* (9×6) London (Chapman and Hall), 12s. 6d. net. Plates.

### PAINTING

RUBBRECHT (O.). *L'origine du type familial dans la Maison de Habsbourg.* (10×8) Brussels (v. Oest), 12 fr. Contents: Les ancêtres bourguignons, portraits par Memlinc; la Maison d'Espagne; les Habsbourg. Illustrated.

Le Livre d'Or des peintres exposants vivant au 1er Janvier 1910. 5ème édition, 1907-09. (10×6) Paris (325 rue de Vaugirard). Illustrated.

MALPEL (C.). *Notes sur l'art d'aujourd'hui et peut-être de demain: I, Quelques artistes; II, Quelques Salons.* 2 vols. (9×6) Paris (Grasset), Toulouse (Privat), 20 fr. Illustrated.

### FURNITURE AND INTERIOR DECORATION.

VOGELANG (W.). *Le meuble hollandais au Musée national d'Amsterdam.* (15×11) Hague (Nijhoff), £5. 64 collotype plates with detailed descriptions.

LE VARD (G.). *La décoration des habitations particulières édifiées à Caen aux XVIIe et XVIIIe siècles.* (11×7) Caen (Jouan). Collotype plates.

DUMONTHIER (E.). *Les bronzes du Mobilier national: pendules et cartels. — Bronzes d'éclairage et chauffage.* 2 vols. (18×13) Paris (Massin), 55 fr. each. Collotype plates.

MUMFORD (J. K.). *The Yerkes collection of oriental carpets. Twenty-seven reproductions in colour, with critical text.* (22×14) London (Batsford), New York (Knapp Co.), Leipzig (Hiersemann), 7 guineas. Loose in portfolio.

HILL (G. F.). *Catalogue of the Greek coins in the British Museum: Phoenicia.* (9×5) London (British Museum), 45 plates and map.

CROSNIER (J.). *La Société des Arts [of Geneva] et ses collections.* (14×11) Geneva ("Nos Anciens et leurs Œuvres"). 300 pp., illustrated. The Society was founded in 1776.

FOTHERGILL (G. A.). *British fire-marks from 1680.* Edinburgh and London (W. Green), 60 illustrations.

BERTARELLI (A.), and PRIOR (H.). *Il biglietto di visita italiano, contributo alla storia del costume e dell'incisione nel secolo XVIII.* (14×11) Bergamo (Istituto italiano d'Arti grafiche), 100l. 670 reproductions.

WALDMANN (E.). *Die Nürnberger Kleinmeister.* (12×9) Leipzig (Klinkhardt and Biermann), 16M. "Meister der Graphik" series; 219 collotype reproductions.

BOESER (P. A. A.). *Beschreibung der aegyptischen Sammlung des Niederländischen Reichsmuseums in Leiden; Die Denkmäler der Zeit zwischen dem alten und mittleren Reich und des mittleren Reichs, II. Grabgegenstände, Statuen, etc.* (16×12) Hague (Nijhoff), 20fl. 22 plates.

GARSTANG (J.). *Meroë: the City of the Ethiopians. Being an account of a first season's excavations on the site.* 1909-10. With chapters by the Rev A. H. Sayce and F. L. Griffith. (11×9) London (Frowde), 31s. 6d. net. Plates.

BERTHIER (J. J.). *L'église de la Minerve à Rome.* (10×7) Rome (Cooperativa Tipografia Manuzio), 1910; 10s.



## GERMAN PERIODICALS

JAHRBUCH DER K. PREUSSISCHEN KUNSTSAMMLUNGEN. Heft IV. Berlin, 1910.

DR. FRIEDLÄNDER writes on two panels in the Old Pinakothek, Munich, which he ascribes to Colyn de Coter, proving that they were not wings of an altar-piece, but fragments of a *Last Judgment*—i.e., S. John Baptist and six kneeling Apostles; S. Peter with some of the Blessed, upper right and lower left corners. A fragment of the same picture, the S. Michael (a copy seemingly of Rogier's S. Michael in the Beune *Last Judgment*) is in the Virnich Collection, Bonn. The provenance of these fragments—Boisserée and Lyversberg Collections—makes it not improbable that the whole picture was painted for a church at Cologne. In a second article the same writer deals with a fifteenth-century portrait-drawing in coloured chalks ("the incunabula of pastel painting") in the Cabinet of Engravings, Berlin, once ascribed to Holbein, and later to a sixteenth-century Netherlander. The author regards it as by Fouquet, and as a study, in all probability, for the *Juvénal des Ursins* in the Louvre.

DR. E. DIEZ, writing on painted ivory caskets, reproduces and discusses very fully an example at Berlin (Kaiser Friedrich Museum) of tenth to twelfth century work, belonging to a large group of Syrian or Mesopotamian (not Siculo-Arabic) origin. A typical example of later date, thirteenth to fifteenth century, in the Victoria and Albert Museum, is also reproduced. Other articles are on the school of sculpture at Wetzlar in the thirteenth century and the master of the Adam Portal at Bamberg, by DR. COHN-WIENER, and on Holbein's woodcuts for Sebastian Münster's "Canones super novum instrumentum luminarium" (Basle, 1534), by DR. HANS KOEGLER.

HEFT I. 1911.

DR. BODE discusses a composition by P. de Hooch recently acquired for the Kaiser Friedrich Museum, a woman weighing gold, and compares it with a very similar picture by Vermeer recently exhibited by Messrs. Colnaghi. The originator of the composition he believes to have been Vermeer, who here influenced his slightly older contemporary; of the period when both painters were living at Delft. The woman in de Hooch's picture, of a type met with in his works between 1656 and 1658, is probably his wife. DR. AXEL ROMDAHL examines the style and chronology of Giotto's Arena frescoes at Padua; concludes that they were executed at different periods: the series *Life of Christ* and *Last Judgment* before 1306; the series *Life of Mary*, *Christ in Glory*, with other subjects on the same wall, and the figures in grisaille being later in date, though earlier than the frescoes of the Peruzzi and Bardi chapels at Florence. Dr. Romdahl ascribes the change in style evident in the Arena Chapel to the influence of French sculpture, and believes that a summons to Avignon may have caused Giotto to interrupt his work in the chapel, which he resumed on his return from France.

DR. FRIDA SCHOTTMÜLLER reproduces and ascribes to Bartolomeo Veneto the portrait of a man formerly in the Rudolf Kann Collection, and now in the Kaiser Friedrich Museum.

FRIEHR VON HADELN makes an important contribution to Tintoretto research by publishing many new documents relating to his work for the "Liberia" and "Procuratia de supra" at Venice, treating the subject exhaustively. It is shown that Tintoretto painted nine figures of Philosophers for the library in 1571-72 (four, possibly five, still exist—Venice and Vienna); that he painted the portraits of eleven Procurators between 1551 and 1571, of which two only have survived (M. Michel and A. Capello), and are now in the Venice Academy. A twelfth portrait of this series (Giacomo Soranzo) the writer ascribes to Titian. A lunette, the *Lament over the Dead Christ*, completed by Tintoretto in 1563, is identified with the picture in the Brera (No. 149). Reference is made to the works of Parrasio for the Library, and to several painters hitherto unknown, among them Domenico Molin, associated with Tintoretto in 1562, and Alberto d'Olanda, several of whose portraits of Procurators of 1591-92, now identified (Venice and Vienna), prove that he closely approached Tintoretto. Curious light is thrown upon Tintoretto's work as a restorer. The article completes and amplifies discoveries of the late Dr. Ludwig, some of whose MSS., the property of the German Institute in Florence, are shortly to be published.

AMTLICHE BERICHTE AUS DEN KÖNIGLICHEN KUNSTSAMMLUNGEN. Berlin. February, 1911.

PROF. SARRE writes on a bronze bust of Parthian origin, and reproduces with it, for comparison, a tetradrachm with the effigy

of King Orodes II (4-6 [?] A.D.). DR. J. DEMMLER shows that a lime wood relief of the *Pietà* in the Kaiser Friedrich Museum is not Rhenish, but was probably produced at Fulda towards the close of the fifteenth century.

March, 1911. DR. BODE writes on Italian and German plaquettes, recently acquired for the Museum, comprising examples by Gian Francesco Enzola, Valerio Belli, and others, and an admirable fifteenth-century portrait-plaquette of the Doge Francesco Foscari. Two lead proofs for medals not executed, or as yet unknown, have been presented by Herr Simon—i.e., a portrait of Francia by himself and the portrait of a monk with a head of Christ on the reverse, probably by Niccolò Fiorentino. DR. SCHRÖDER writes on two statuettes, reduced copies of lost classic originals; an *Aphrodite*, the original of which must have belonged to the fifth century B.C. (a good copy is the *Aphrodite* of Fréjus in the Louvre); and a figure of *Æsculapius* (copy of a fourth-century original), many examples of which are known. DR. FRIEDLÄNDER reproduces a portrait study in oil colours on paper, acquired at the Lanna sale as a Clouet, and ascribes it to Lucas Cranach, the younger. The identification of the sitter as Elisabeth, daughter of the Kurfürst of Saxony, confirms the attribution. The date is c. 1564. DR. SARRE illustrates some beautiful specimens of enamelled Syrian glass of the thirteenth to fourteenth century, seen at Munich last year at the Exhibition of Mohammedan Art, now lent by different owners to the Islamic section of the museum.

REPERTORIUM FÜR KUNSTWISSENSCHAFT. Heft I. Berlin. 1911.

DR. H. OCHENKOWSKI deals with a portrait drawing of a goldsmith in the Albertina, Vienna, gives his reasons for considering it a portrait of Dürer the elder, by himself, dates it c. 1480, and holds that Albrecht Dürer used it as a model for his own self-portrait as a child, of 1484. The technique shows how closely he followed his father, who was also his first master. DR. VON WAHL publishes new records relating to an eighteenth-century architect in Rome, L. Vanvitelli, to his pupils, C. Morena and A. Rinaldi (the last-named subsequently worked in Russia for the Empress Catherine II), and to the Milanese sculptor, Giov. Battista Maini, author of the marble statue of Pope Benedict XIV and of many other works in Rome. DR. GÜMBEL continues the publication of the building accounts for the choir of the church of S. Laurence, Nürnberg, of the years 1462-67. DR. HEDICKE seeks to define the nature and general conception of Baroque.

ORIENTALISCHES ARCHIV. Jahrgang I. Heft 2. Leipzig. Jan., 1911.

DR. OSCAR MÜNSTERBERG treats of Leonardo da Vinci and Chinese landscape painting, reproducing four fantastic rocky landscapes of the Ming period for comparison with the backgrounds of the *Mona Lisa* and the *Virgin with S. Anne* in the Louvre. PROF. C. GURLITT has a second article on the mosques and other buildings of Adrianople; DR. SCHULZ continues his discussion on painting in Persia (first article, with illustrations, in Heft I), and treats of the revival of art in the early fourteenth century, due primarily to Chinese influence, of the school of Herat and the Golden Age of Persian painting in the fifteenth century, and of painting in the Sefavids epoch (1497-1732). The much-extolled oil paintings of the Palace of Forty Pillars, Ispahan, are held to be copies of late date, in part by foreign painters, many of whom are known to have been employed under Abbas the Great. The Indo-Persian school of miniaturists and illuminators is also touched upon, which, more especially at Delhi, produced works of supreme excellence, recalling the masterpieces of Italian art of the fifteenth century. DR. ARNE writes on two colossal figures standing on either side of what he takes to be the Tree of Life, a representation in low relief on the walls of the castle of Biredjik, on the Euphrates, an example, he considers, of thirteenth-century Mohammedan art possibly founded upon a much earlier Oriental model. Other articles deal with early Spanish tiles, with Chinese fans, and with the Exhibition of Masterpieces of Mohammedan Art held at Munich last year.

MONATSBEITRÄGE ZUR KUNSTWISSENSCHAFT. Heft 4. Leipzig. April, 1911.

DR. SCHMAROW gives a minute description of the work of a Tuscan painter, Niccolò Fiorentino, in the old cathedral at Salamanca, of c. 1445, with useful notices relating to this artist and his work in Spain, and to the related Göttinger

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paintings in that country: he draws attention to an altarpiece in the cathedral, Toledo, wrongly ascribed to Juan de Borgogna and to the year 1516; shows that it can only have been restored by him, and that it is the work of a Tuscan of the early Quattrocento, closely approaching Giovanni dal Ponte. DR. FLECHSIG concludes an important article on the Housebook Master (begun in Heft 3, where it was proved that the master worked as a designer of woodcuts for Peter Drach, of Speyer). His conclusions are that the master possibly came from Ulm; that he was employed there between 1472-75, principally as a designer of woodcuts for Johannes Zainer. About 1481 he appears at Speyer (working for Peter Drach), and died there after 1505. A passage in the "Housebook" leads the author to conclude that it could not have been written earlier than 1482. To the Ulm period of the master's career he ascribes a picture at Karlsruhe, *The Beheading of S. John Baptist*. The article contains also a notable contribution relating to the engraver, **B x S**. Dr. Flechsig believes that he belonged to Frankfurt; that the end of the monogram usually deciphered "S" is, in fact, "G"; and that in future he should be designated B. G. The writer shows that he frequently made use of compositions of the Housebook Master, and that the engraving of the arms of the Frankfurt patrician, Rorbach (probably designed for an *Ex Libris*), was executed by Master B. G. about 1482. The supporters are copied from the Housebook Master. DR. MAYER has an article on Velazquez, and combats the idea that he was

in any degree influenced by Il Greco. DR. HERMANIN writes on the Neapolitan painter, Bernardo Cavallino (1622-54), and reproduces several hitherto unpublished works by him, two of them (at Schleissheim) being ascribed to Domenico Feti,

ZEITSCHRIFT FÜR BILDENDE KUNST. Heft 6. Leipzig. March, 1911.

DR. BOSSERT reproduces and ascribes to the Housebook Master a picture of the *Crowning with Thorns* in the Karlsruhe Gallery, founded, he believes, upon the engraving of this subject by Master E. S., by whom and by Heinrich Lang (?) he holds that the Housebook Master was taught and strongly influenced at Constance. The birth of the master he places c. 1430-35, and dates the Karlsruhe picture at latest 1455. If these conclusions be correct, the birth of Master E. S. must, he points out, have taken place at least as early as 1425.

ZEITSCHRIFT FÜR CHRISTLICHE KUNST. Heft 12. Cologne. 1910.

DR. BAUMEISTER identifies, by means of the merchants' marks, the donors of the altar-piece of S. Bartholomew (Munich Gallery) as Arnt von Westerborg and his wife, Druitgen of Andernach. More information is promised which may help to elucidate the history of the anonymous painter known at present (from this Munich altar-piece) as the Bartholomäusmeister.

## ART IN FRANCE

### THE CAMONDO BEQUEST

ONLY three months ago I remarked on the inadequate representation of the Impressionists in the national museums, little thinking how soon the reproach would be wiped out. By the sudden death, on April 7th, of Count Isaac de Camondo, the nation enters into possession of a superb collection in which the great Impressionists are strongly represented. The donor was not even a Frenchman; he was a Jew, born in Constantinople, and an Italian citizen. But France had for him that attraction which she has for all men of taste. A few days before his death he had been elected President of the Société des Amis du Louvre on the death of M. Maciet, but declined the position on the ground that, not being a Frenchman, he could not belong to the Commission des Musées Nationaux, of which the President of the society is an *ex officio* member. At the very moment of his unexpected death (he was only fifty-nine), M. Dujardin-Beaumetz was examining the possibility of overcoming the difficulty. M. de Camondo had long since determined to show his love for France by leaving his collection to the nation; it was formed with that object. "Est-ce que je puis mieux faire acte de Français", he said, "qu'en donnant toutes mes collections, toutes à la France?"

Isaac de Camondo was a remarkable man, a sort of Sidonia in real life. There were many sides to his character. The brilliant financier and able economist, of whom it was said that he found "une poésie dans les chiffres quand ils portent sur une question d'intérêt général", was also an enthusiastic musician and an accomplished

amateur of the plastic arts whose taste and judgment were remarkable. He had a *flair* which astonished alike the professional critic and the dealer. Few collectors have had so unerring an instinct for the best. He began to buy the Impressionists more than thirty years ago, when they were still despised and rejected by the artistic public; indeed he was one of the few men who brought about the change in public opinion in their regard. Nor was his encouragement of talent confined to the purchase of works of art; many a struggling artist never knew whence came the anonymous help which perhaps enabled him to continue his career. For Isaac de Camondo was one of those rich men to whom their fortune is a burden; wealthy to begin with, he had an extraordinary capacity for making money, and when he had made it, it was an incubus to his artistic nature. He gave largely, not only to individuals, but to societies and institutions of all kinds, and almost always anonymously. His few intimate friends—the dread that he might be courted for his wealth prevented him from making many—bear witness to the goodness of his heart and the loyalty of his friendship.

M. de Camondo was a born musician; he was a pupil of Gaston Salvayre, and when he was barely of age he began to compose light music which had considerable success. A visit to Bayreuth in 1876 entirely changed his musical tendencies. So great was the impression made on him by Wagner that he did not compose again for fifteen years, and this abstinence made him turn his attention to the plastic arts. Meanwhile the music seethed, so to speak, in his brain; he began again to compose, and, during the last few years, several



of his compositions had been performed in public, including the opera *Le Clown*, produced at the Nouveau Theatre in 1906 and revived, with great success, at the Opéra Comique in 1908.

Such was the man who has enriched the nation with a collection of much greater artistic value than that of the late M. Chauchard. The only condition attached to the bequest is that it must be accepted and exhibited by the Louvre in its entirety; should this be refused, it goes to the museum of the town of Paris, the Petit Palais. The testator desires that the collection shall be kept together for fifty years, but this is not imposed. The sum of 100,000 francs is bequeathed for the expense of installation. The bequest has been formally accepted by the State.

Among the moderns, Manet, and Degas—who was M. de Camondo's favourite painter—are particularly well represented. The Manets include *Lola de Valence*, *le Fife*, and several other important works. Of Degas no such other collection exists; there is the superb *Ballet de Don Juan*, and a large number of paintings and pastels of dancers, race-horses, portraits, and studies; the great French master will have the pleasure of seeing himself worthily represented in the national gallery in his lifetime. There are also some of the finest works of Renoir, Claude Monet, Cézanne, Sisley, Pissarro, Jongkind, Vignon, and others. But the moderns are only a part of the collection; the fine examples of *objets d'art* of the Middle Ages and the Renaissance include a magnificent series of Italian bronzes, which M. de Camondo had already given to the Louvre twelve years ago, with the stipulation that he should retain the use of them for his life. The eighteenth century is represented by several admirable works of Perronneau and Latour; Falconnet's famous marble clock, *Les Trois Graces*; a suite of furniture in Beauvais tapestry, a fine series of Gobelins, signed pieces by Riésener and others, bronzes by Caffieri, etc.

Last, but not least, there is the superb collection of ancient Japanese art: paintings, sculpture, porcelain, faïence, and a collection of prints, which is one of the finest in the world; and, to conclude, some remarkable specimens of ancient Persian faïence.

The pecuniary value of this princely bequest to the nation must be enormous; when the Falconnet clock was exhibited at the Paris Exhibition of 1900, an American collector offered a million francs for it, and M. de Camondo was constantly receiving fabulous offers for various objects in his collection. He never even listened to one of them; no picture or other work of art entered the flat in the Avenue des Champs Elysées except after careful consideration, but, when it had once entered, it never came out again, except on some rare occasion, to go to an exhibition.

## THE NEW SALON

For the last two or three years one has feared that the Société Nationale des Beaux-Arts was falling into the rut of officialism and mediocrity; this year the fear has become a painful certainty. The twenty-first Salon of the society is the dulllest that I remember; not only is there hardly any sign of new talent, no evidence of life or movement, but even the regular exhibitors are not up to their usual level. M. Cottet and M. Lucien Simon do not exhibit at all, and they are no small loss; of the other leading members of the society M. Besnard alone is at his best. Was it worth while to secede from the Société des Artistes Français in order to come to this? What reason is there for the existence of the Société Nationale if it is going to give us year after year the same pictures by the same artists, with a distinct tendency towards deterioration in quality? The Société des Artistes Français is perhaps now less moribund and more open to new tendencies than its younger rival. Indeed, if the younger artists would only make a corporate movement towards the Old Salon, there is considerable probability that they might be welcomed. As for the Société Nationale, the hopes that had been placed in it have been lamentably disappointed.

Naturally, although there is no picture that imposes itself incontestably as a masterpiece, there is much of interest. One of the most important works exhibited is M. Besnard's ceiling for the Comédie Française; it is painted with a mastery such as few living artists can rival, but it is far from being wholly successful. It lacks the simplicity and directness of really fine decoration, and the design is unsuitable to a ceiling. What are Adam and Eve doing between the Tragic and Comic Muses, and why does an angel turn a somersault before the statues of the great French dramatists? One is sick unto death of these elaborate allegories. In his portrait of M. Cognacq, M. Besnard has scored a much more complete success; it is the finest portrait in the Salon, remarkable alike for its technique and for its insight into character. M. Cognacq has chosen to be represented, not in his hotel in the Avenue du Bois, but leaning against a counter of *La Samaritaine*, on which are rolls of silks and other stuffs; the choice is as characteristic as it is creditable. The only other portraits in the Salon that can be compared with this are the six exhibited by Mlle. Olga de Boznanska; that of Emile Verhaeren, in particular, is a splendid piece of work and the family group is very fine. What a distance there is between the work of M. Besnard and Mlle. de Boznanska and the ugly fashion plates of M. de La Gandara, or the brilliant but utterly superficial cleverness of M. Boldini. The smart ladies painted by the two latter artists cannot surely all be so destitute of character as their

## Art in France

portraits would lead one to suppose; as for M. Boldini, he has an extraordinary knack of making every woman whom he paints look like a *demi-mondaine*.

The paintings exhibited by M. Jules Flandrin are among the best of the year; the two landscapes (514-515) are delightful, showing a sense alike of nature and of decoration, and the two little flower-pieces, chrysanthemums and pink tulips (517-518), attain a very high level of excellence. M. Flandrin makes constant progress. M. Desvallières's portrait (419) is the best of his three pictures; the *Annunciation* is also attractive, but *La Vigne* does not quite succeed. M. Abel Truchet is another painter who does not stand still; all his five pictures are admirable effects of light and colour. The Australian painter, Mr. E. P. Fox, who belongs unmistakably to the French school, scores one of the successes of the Salon; he exhibits six pictures, and those which are hung in the first room shine in comparison with the works that surround them. *Les Etudiantes* is a fine piece of work, and so is the portrait (528). Another Australian, Mr. Bunny, shows an excellent portrait of a lady and her children, among other pictures, but his work this year marks no great advance. M. Guérin's still-life (632) is a very good picture; his portrait study is more commonplace and lacks personality.

Of M. Maurice Denis's three pictures I like best *La Plage ensoleillée* (402), which is charming both in design and colour; the colour of *Les Premiers Pas*, on the other hand, is less pleasing. None of the three comes up to the *Orphée* of last year. M. Ménard's large landscape, destined to adorn the savings-bank at Marseilles, is a very fine decoration in his usual style which has great attractions. M. Aman Jean's colour is as delightful as ever, and his decorative portrait (18) is very successful; indeed, he is among the artists who shine this year.

The paintings of children by Miss Beatrice How show the influence of Carrière, but with a distinct personal note; they are tender and beautiful. Mr. Frieske does credit to America; his great talent has never been seen to more advantage, and the large picture, in particular, is a really fine work. M. Alfred Smith, who, in spite of his English name, is a native of Bordeaux, exhibits six paintings all of great merit; although he is a member of the society, he is, I think, a young man and he should be watched.

M. Emile Claus is well represented; *Zonnen-schyn au printemps* is a particularly fine example of his work, always interesting and personal. He is certainly one of the best of the living Impressionists. Among other pictures that should be noticed are the portrait by M. Baugnies (90); the two portraits of M. Scharf (1142 and 1143); the two exhibits of M. Renaudot

(1101 and 1102); the still-life of M. Prins (1079); the two admirable paintings of M. Georget, especially the fine decorative landscape (570); the work of Miss Nourse, M. Lépine, Miss Ethel Carrick, M. Jacques Mathey, M. Marcel Jefferys, Mlle. Langweil, Mr. Woog, M. Marcel Roll, and M. Desmoulin. M. Dauchez's landscapes are as attractive as ever, but show an alarming tendency towards prettiness which has not hitherto characterized his work, usually strong and sincere. M. Hochard's portrait of the curé of Cléry and his *A la librairie* (707) are both very successful. I have forgotten one of the best things in the Salon, M. Eugène Burnand's quite admirable design for a stained-glass window representing the Sermon on the Mount, which shows a great sense of decoration and is healthily modern. Mr. Morrice is rather disappointing; he was much better represented the other day at the Galeries Georges Petit.

There is little else worthy of mention. M. Béraud is as clever as usual in his minute way, and his portrait of Prince Troubetzkoi is a wonderful likeness, but his painting is far from agreeable. M. Jacques Blanche is very poorly represented; M. La Touche's colour is hotter than ever; M. Guillaume is amusing and horribly inartistic; M. Le Sidaner has settled down in a groove, and repeats the same picture over and over again. M. Willette gives us a rollicking modern version of the temptation of S. Anthony, with little girls from Montmartre in unconventional attitudes, which is as amusing as it is clever.

Among the sculpture, not very interesting as a whole, is a very fine fountain by M. Lamourdedieu, who also exhibits some excellent portraits, busts, plaques, and a statuette; also a remarkable plaster statue, *Le Miracle*, by M. Andreoth, a sculptor of great power and originality. M. Rodin's bust of the Duc de Rohan is an average work (for him), and his other exhibits are unimportant.

The Société des Dessinateurs-humoristes has given a most interesting exhibition at the Hôtel de Modes during the month, and, if its future Salons are up to the standard of its first, it has a long life before it. Everyone knows the work of Forain and his colleagues, and there is no space to do more than mention the exhibition. One is not surprised to hear that the sales have been very numerous. The Salon des Indépendants opens as we go to press. The Exhibition of English Pastellists has begun well, and, if the number of visitors continues to be as large as it has been during April, there should be a good profit for the charities. The Société des Amis de la Musique organised a clavecin recital of old English music, which was given in the exhibition on April 26th by Madame Wanda Landowska.

R. E. D.









# EDITORIAL ARTICLES: ARTS BY THE NATIONAL GALLERY AND THE NATIONAL MUSEUM



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## EDITORIAL ARTICLE: RECENT EXTENSIONS AT THE NATIONAL GALLERY AND THE BRITISH MUSEUM

**T**HE steady march of events has been illustrated in no more striking way than in the important additions which it has been found necessary to make within the last few years to the National Gallery and to the British Museum. We believe that the nation does not grudge the funds necessary to keep our great national art collections in the front rank, and that any money so expended by the Government will always be gladly provided from public funds, irrespective of party politics. This consent does not, however, preclude the right of criticism of results—at least, the criticism of those who have a practical knowledge of museum administration and requirements.

No one who knows would question the sympathetic zeal with which H.M. Office of Works has performed the duties of that department towards the national museums and art galleries. So much trouble has been expended to obtain the best results, and at so great a cost, that it is an invidious task to have to strike a note of dissatisfaction. England has, perhaps, been unfortunate in that it has been the pioneer of public as distinguished from princely museums and art galleries. Since great picture collections have formed part of the furniture of palaces, the arrangement of pictures conformed at first to the type of private rather than public convenience. Other countries, such as Germany and the United States, having come later into the field, have been able to profit by a knowledge of what to avoid, and how to rectify defects, of which they have seen examples elsewhere.

In Berlin, for instance, the construction and the internal arrangement of the Kaiser

Friedrich Museum were left to the guidance of the officials who had to administer the collections which the museum was intended to contain. At Boston, U.S.A., the further step was taken of sending a special commission round all the museums and galleries of Europe, to study their construction and arrangement, to note what was praiseworthy and successful, as well as what was defective or inappropriate, the information on these subjects being gathered together in a report, which should be in the hands of every consultative body which may have to deal with similar matters of importance. Both at Berlin and at Boston the exhibition and arrangement of the objects *inside* the building have been considered as of primary importance, while the æsthetic treatment of the outer shell of the building has been left to afterthought as being the mere adornment of a casket containing jewels.

In England we have simply stood still and marked time, while other nations have been showing the way. During the last few years, since the building of the Tate Gallery, which had raised some hope of national progress, we have seen important additions made to the Victoria and Albert Museum, the Tate Gallery, the National Gallery, and the British Museum, of which the greater part has been opened already to the public. In no one case is it possible to express unqualified satisfaction. Taking first the extension of the Victoria and Albert Museum, we must admit that the architect has designed a very elaborate and imposing building externally, upon the lines of a modern hotel or restaurant. Internally the architect seems to have got bewildered by the instructions he received. So far as the collections are concerned, the confusion of the previous arrangement has

## *Extensions at the National Gallery and the British Museum*

hardly been remedied, while the fatigue to mind and body in searching for a particular department has been increased. One might, for instance, pay several visits to the museum without being able to find the Salting Collection, unless directed by finger-posts and assisted upwards by a lift, whereas the weary visitor can hardly help returning, *nolens volens*, to the exhibition of the objects deposited merely on loan by Mr. Pierpont Morgan.

In the additions to the Tate Gallery no external architectural effect was required, so that attention was rightly directed solely to the internal use of the building. In this case it would appear as if an error had been committed in consigning the precious collections of water colours and drawings to a series of rooms in a basement, the walls of which were insufficiently dried, and are apparently in direct contact with the soil.

The new rooms at the National Gallery, recently opened to the public, present a fine and handsome appearance, and as such have imposed upon public opinion. In truth, they repeat and intensify some of the faults of lighting and proportions which, since the report of the Boston Commission, must be regarded as inadmissible. Just as in the Victoria and Albert Museum the mistake was made of building vast marble halls, in which to exhibit small objects, requiring close observation, so in the National Gallery has the familiar, almost senile, mistake been made of constructing huge galleries of unreasonable height and dimensions, quite unsuited for the intimate paintings of the Dutch and English schools, which in many cases require a side-light. Moreover, these galleries are lighted by a discredited and old-fashioned system which casts the chief light upon the floor. There is hardly any great picture gallery on the

Continent or in America, erected within the last ten or twenty years, in which such mistakes have been made, or at all events perpetuated. Such huge galleries when filled with pictures tend to increase mental and bodily fatigue and are responsible for much of the *malaise* which attacks the spectator.

We pass now to the new additions to the British Museum, which have reached a sufficient stage of completion to enable an idea to be made of their adaptability to the purposes for which they are intended. Here again, as in the case of the Victoria and Albert Museum, the outside of the casket seems to have been a matter of greater concern than the inside. We understand that the new building is to be shared by the Library, the Department of Antiquities (especially the Ceramics) and the Department of Prints and Drawings. We think that the Keepers of the Antiquities and the Prints will gain little by removing from their present quarters to the new galleries. In the case of ceramics, for instance, the Salting Collection shows the advantage for this purpose of a top light, which will not be available in these rooms. Another point may be noted, that whereas at the Tate Gallery there has appeared some danger from damp, in the new Museum galleries there seems to be a possible danger from heat and over-dryness owing to the position of the radiators in certain parts of the new gallery. Arrangements which may be suitable for a railway station or a hospital are disastrous in the case of a museum or art gallery.

We are of opinion that had the officials in charge of the departments concerned been more fully consulted and allowed to demand and obtain what they considered necessary for the collections, many of the defects to which we have called attention might have been obviated.





EDWARD IV. WINDSOR CASTLE



HENRY V. WINDSOR CASTLE



EDWARD III. WINDSOR CASTLE











ANNE OF BRETAGNE, QUEEN OF FRANCE. — TORRETTI.



DAUPHIN CHARLES ORLÉANS. — TORRETTI.




ANNE OF BRETAGNE, QUEEN OF FRANCE. — TORRETTI.



## NOTES ON PICTURES IN THE ROYAL COLLECTIONS—XXI BY LIONEL CUST

ON PORTRAITS OF ARTHUR, PRINCE OF WALES, LOUIS XII, KING OF FRANCE, THE EMPEROR CHARLES V, AND EARLY KINGS OF ENGLAND

 AMONG the precious remnants of the old royal collections which are still preserved at Windsor Castle is a portrait of a youth, which has been accepted on almost irrefutable grounds as that of Arthur, Prince of Wales, eldest son of King Henry VII and Queen Elizabeth of York. The life of Arthur was short, but full of event. His birth at Winchester in 1486 was regarded as the beginning of a new era after the union of the Houses of Lancaster and York and the end of the disastrous Wars of the Roses. He was christened Arthur after the legendary King of Britain, and in him the nation's hopes were centred. His marriage was a subject of discussion while he was still in the nursery, and a bride selected for him. This was Katherine of Arragon, to whom he was married in S. Paul's Cathedral on November 14, 1501, when he was only fifteen years of age. Weak and sickly at the time of his marriage, he died five months later, on April 2, 1502, at Ludlow Castle. Short as this marriage episode was, it had its effect on the history of the world later on.

The portrait at Windsor Castle [PLATE II] represents a youth in a rich brocade dress, with a heavy velvet cloak; over his shoulders is a collar of gold, made of Tudor roses and love-knots, set with diamonds and pearls. The youth is plump, smooth-faced, with good features, light brown hair and brown eyes. He wears on his head a scarlet cap, on which is fixed a gold medallion, representing some saint. Both hands are shown. The background is painted in the imitation of a brocade curtain with a floriated pattern, resembling the Lincrusta papers of our own day. The resemblance to the early portraits of Henry VIII is striking, and would suggest that the portrait might be that of the younger brother. The portrait can, however, be safely identified with that entered in the inventory of King Henry VIII's pictures in 1542 as "Prince Arthurre, wearing like a redde cappe with a brooche uppon it, and a collar of redde and white rooses". That there was some doubt as to whether this portrait represents Prince Arthur or Prince Henry is shown by its being entered in Van der Doort's catalogue of King Charles I's pictures at Whitehall as "Item the seventh, being the picture of King Henry VIII when he was young, painted with two hands, with a red cap and a collar about his neck of white and red roses, in a red painted and gilded frame".

If this portrait be that of Arthur, Prince of Wales, it must have been painted in England about the time of Prince Arthur's marriage in

1501. It is of importance for the history of English painting to discover who the painter of such a portrait might be, and if he might be considered to be of native origin. The golden age of English mediæval art had come to a close and had withered away under the hateful influence of pestilence and civil war. One of the chief tasks, initiated by King Edward IV and carried out by King Henry VII, was the re-establishment of the national credit and the infusion of new vigour into the nation. For this reason Henry VII threw open the doors of his kingdom to foreign merchants, craftsmen, artists, and others, to revive the smouldering ashes of culture and commerce. It is easy, therefore, to attribute anything of special excellence to a foreigner rather than to a native-born Englishman, especially in the case of painting and the other fine arts.

It is reasonable to suppose that the art of painting, in which England had certainly at one time held its own, was not entirely extinct in this country, even if its products were not of startling excellence or originality. It is possible that the portrait of Arthur, Prince of Wales, may prove a clue to the existence of an English school at the beginning of the sixteenth century. There are five other portraits at Windsor Castle, all dating from the inventory of 1542, which appear to be by the same hand, and that the same as painted the portrait of Prince Arthur. These portraits represent Kings Henry V, Henry VI, Edward IV, Richard III [PLATE I], and Queen Elizabeth of York. They are all painted on panel covered with gesso, and have similar floriated diaper backgrounds. In 1542 the portraits were regarded as of value, for in each case they were protected by a curtain of sarcenet. As Henry V died in 1422, and Arthur, Prince of Wales, in 1502, it is impossible that one painter could have drawn these two portraits from the life. The style of painting points to the series of portraits having been executed for Henry VII.

To this series it is possible to add the extremely attractive and interesting portrait, said to be that of Mary Tudor, represented as S. Mary Magdalene, which is painted in a very similar way, and has a similar floriated background. The rough, bold treatment of the jewels is remarkable in these portraits [PLATE II]. This portrait was formerly in the Magniac collection; thence it was acquired by the late Mr. George Salting, who bequeathed it to the National Gallery, where it now hangs. It was lent by Mr. Salting to the Burlington Fine Arts Club Exhibition of Early English Portraits in 1909. If the portrait be really that of Princess Mary Tudor, as seems likely to be the case, it must have been painted several years later than that of Prince Arthur, as she was only four years old when her eldest brother died. It would seem

## Notes on Pictures in the Royal Collections

to represent her at about the age of sixteen, in 1514, in which year she married the widowed middle-aged King Louis XII of France. It is necessary to search for a painter employed at Court from 1500 to 1515, who was likely to have executed these portraits.

The decay of England as a nursery of the fine arts had opened the door to the supremacy of France. So long as England retained her ownership of territory on the French side of the Channel, the racial and artistic boundary between French and English in the districts abutting on the Channel was very slight. Whereas there was a complete dearth of artists at the English Court in the fifteenth century, they were becoming numerous and prolific on the Continent in the court-circles of Paris, Dijon, Moulins and Provence. Generally speaking, the French art of this period, when not obviously Flemish in origin, is strongly influenced by Italian art, but the particular art of portrait-painting on a small scale seems to be of northern origin and to have been developed gradually out of the waning art of the miniature-painter, who bequeathed his name and his art to the paintings in little, or limnings, which became fashionable in the sixteenth century. Such were the limned portraits of the *Preux de Marignan* in a manuscript of Cæsar's "De Bello Gallico" in the Bibliothèque Nationale at Paris, which seem clearly to have been based on the original crayon drawings assigned to Jean Clouet. These portraits are an instructive prelude to the further expansion of this beautiful art in the hands of Holbein.

Gesso portraits on panel date back to the portrait of King John of France, painted by Girard d'Orleans in 1359, as one of a set of four portraits in one folding frame, and executed in all probability during the king's captivity in England, when this painter was in attendance on his royal master. It is remarkable that apart from the well-known portraits of King Richard II so little should have been achieved, or at all events survived, in the way of portraiture both in France and England until the middle of the fifteenth century. At that time three names assert themselves in France, Jean Bourdichon, Jehan Perréal, and Jean Fouquet, and of these Bourdichon and Fouquet were eminent in the art of miniature painting and Perréal was probably the same. The series of portraits on gesso with a floriated background can be extended to include the portrait of the child-dauphin, Prince Charles Orlant, eldest son of King Charles VIII, who died in 1495, at the age of three; but this admirable portrait, now in the Louvre, is on a higher plane of artistic execution than the series alluded to, and is in itself not unworthy of Holbein [PLATE II]. The portrait of the Dauphin has been attributed to Bourdichon, and that of the Salting portrait of Mary Tudor to Perréal. Bourdichon was Court painter to Charles VIII

and Anne of Brittany, and the portrait of their child was sent by the queen to her husband in Italy. Perréal does not appear to have entered the royal service before 1497. So that this portrait and any other connected with it cannot well be ascribed to this painter.

Jehan de Paris, as Jehan Perréal, has been the subject of much study since the publication of M. Hulin's appreciation of his work in his Critical Catalogue of the Early Flemish Exhibition at Bruges in 1902. M. Hulin sought then to identify Jehan de Paris with the painter of the portraits of the Duc de Bourbon and his wife, Anne, daughter of Louis XI, both painted in 1488, and now in the Louvre, and also with the so-called Maître de Moulins. This identity has been warmly contested by M. Dimier, among others. The few facts which are known about Jehan de Paris are valuable—namely, that in 1497 he was sent to Germany to paint a portrait, that he accompanied Louis XII to Italy, and in 1500, when at Milan, was asked by the Marquis of Mantua to paint that prince's portrait, and that in 1507 he painted several members of the French Court for the king, including the portrait of Guillaume de Montmorency. These facts may throw some light on another historical portrait preserved at Windsor Castle—that of King Louis XII himself [PLATE III]. This portrait may possibly have been sent over in 1514 by the French king, when he was courting his English bride, Princess Mary Tudor, and have been brought over by Perréal himself, who was sent to England by his royal master to design the princess's robes for her wedding festivities. The features are strongly marked and lined, over-emphasized, and somewhat wooden in modelling, and the portrait may well have been a repetition of an earlier portrait, rather than one taken immediately from the life. This portrait presents affinities to the Northern school, such as the portrait of Arthur, Prince of Wales, on the one hand, and to the Milanese school on the other, to which school it has, in fact, been sometimes attributed. As it is known that Perréal was at Milan in 1500 with Louis XII, he may have painted this portrait and others under the direct influence of the Milanese painters. Its northern origin can, however, hardly be doubted, and it seems to group itself with a portrait of a young knight of the Golden Fleece, in the Brussels Gallery, which is attributed tentatively to the school of Jan Gossart, better known as Mabuse. Gossart in various paintings shows strongly the influence of Leonardo da Vinci, so that the Italian character in these two portraits can be well accounted for. This group might be extended to include another portrait at Windsor Castle, that of the Emperor Charles V when young [PLATE III], which was also in Henry VIII's inventory of 1542. This seems certainly to be by Gossart, or of his school,













3. KANG HSI PERIOD, HEIGHT 17 IN.



4. FIGURE OF ARAHANT AS PROTECTOR OF BUDDHA, ONE OF A PAIR, MING PERIOD, HEIGHT 32 IN.



5. KANG HSI PERIOD, HEIGHT 18 IN.



## Notes on Pictures in the Royal Collections

and as Charles was brought up in the Netherlands this seems highly probable. It should be remembered that Princess Mary Tudor was at first betrothed to Prince Charles of Spain, Prince of Castile, and in October, 1508, was actually wedded in proxy to him, although they were both under ten years of age. A matrimonial alliance with the house of Hapsburg was part of Henry VII's policy, and as he did not succeed in marrying himself Margaret of Austria, the regent, he arranged with her the marriage between her nephew, Charles, and his daughter, Mary. The betrothal was maintained, and in 1513 Charles met Henry VIII, his prospective brother-in-law, at Tournay. In June, 1514, Gerard de Pleine, writing to the regent, Margaret, extols the princess's beauty, and speaks of her attachment to Charles, "of whom she has a very bad picture". For political reasons, however, the contract to Charles was renounced in July, and in October, 1514, Mary Tudor was married to King Louis XII of France. A special historical interest, therefore, attaches itself to this group of portraits, which were formerly the property of King Henry VIII in England. It is not unreasonable to suppose that the supply of portraits to the English Court came through certain definite channels officially, and not by mere chance. Gossart was at the date in question in the service of his patron, Philip of Burgundy, at Middelburg, but he was employed by the regent and by Charles V, for whom he executed portraits in 1515 and 1516.

While on this perhaps rather misleading path of research for suggestions why certain things should have happened, it may be worth while to note reasons why Jehan de Paris, or the Maître de Moulins, might have been employed in England.

Tradition has always connected King René of Provence with a practical share in the art of painting as well as with its patronage. M. Hulin has pointed out the relationship of the great triptych at Moulins to the triptych of King René at Aix. Now King René's daughter, Margaret of Anjou, was queen of England, and her consort, King Henry VI, was step-brother to the father of King Henry VII, Jasper Tudor, who was one of Queen Margaret's most stalwart adherents in her gallant struggle for the Lancastrian cause. Margaret of Anjou lived in France until 1482, but Henry Tudor must have known her well. In view of the dearth of painters in England, it would be natural for King Henry to have taken the advice of his French relatives in Provence, who, in their turn, may have recommended a painter, such as Jehan Perréal.

The history of portrait painting in England in the first quarter of the sixteenth century presents such an untrodden field that an attempt to group the portraits of the period may lead to the discovery of a native school, capable of producing the series from Henry V to Princess Mary Tudor, and perhaps the portrait of Lady Margaret Beaufort in the National Portrait Gallery. For the present all suggestions must be matters of conjecture. At the least one might assume the existence of an Anglo-French school, connected with the name, if not the identity of Jehan Perréal, and a Franco-Flemish school connected with Jan Gossart of Mabuse, who, according to tradition, was employed by King Henry VII, although this tradition seems based upon but slender foundations. The vicinity of Middelburg to England would account easily for Gossart's employment by the English Court and also permit of an occasional visit, without any definite residence.

## RICHARD BENNETT COLLECTION OF CHINESE PORCELAIN BY ROGER FRY

**T**HE public will have the advantage during this month of inspecting at Mr. Gorer's, in New Bond Street, the remarkable collection of Chinese porcelain made by Mr. Richard Bennett, of Thornby Hall, Northampton. The proceeds of the exhibition are to be devoted to the National Art-Collections Fund, which, as recent events have proved, deserves more than ever the patriotic support of all British amateurs.

The collection is one of exceptional merit, rather by reason of the perfection in each class of the specimens chosen than for any exceptional or unusual characteristics; indeed, it may be described as an orthodox and catholic collection, ranging as it does from the small but admirably selected group of Sung pieces to the remarkably fine specimens of Ch'ien-Lung porcelain.

In almost every group and class of Chinese porcelain Mr. Bennett has been able to secure specimens of singular perfection, and of a kind that all connoisseurs would admire as typical. One may perhaps miss the note of personal idiosyncrasy, of intimate feeling for particular aspects of beauty, which we can trace in the *ensemble* of certain collections, but for the purposes of a public collection it would be difficult to surpass Mr. Bennett's judgment. The main glory of the exhibition lies in the specimens of later Ming and K'ang-Hsi ware, and it is to these that we propose to devote our remarks.

The black hawthorn examples are of singular beauty, the quality of the black being in many particularly beautiful. There is not that over-lustrous and varnished appearance that sometimes detracts from the beauty of even great designs in

## *Richard Bennett Collection of Chinese Porcelain*

this ware. Particularly beautiful is the black plate with two dragons, reproduced here [PLATE I, p. 120]. Here the black has almost the matt quality of a Greek vase, and the balance and rhythm of the design show impeccable taste. The plate is said to have belonged to the Emperor K'ang-Hsi himself, we know not with what foundation, but of its remarkable and perhaps unique character there can be no doubt. The back of this plate with its inscription in black surrounded by a line of blue and set on a large white margin is almost as striking as the front, and shows with what scrupulous care, with what a wealth of artistic invention the finest pieces were wrought at this time.

In a case to the left are six black vases which make a set of extreme beauty. The colours used are the same in all of these, but the drawing and handling of the colour shows that their production must have spread over a considerable period. In the centre of the lower shelf is a rectangular vase, the shape of which is based on antique bronzes. In this the strong plastic feeling that marks the earlier periods of Chinese pottery is still apparent in the blunted edges and the absence of mechanical evenness in the surface of the planes. This same bluntness and vigorous directness of expression makes itself felt in the decoration, the stems of the flowering trees are hatched in firm heavy lines, the flowers drawn with a certain relentless force, and the colour is put on with the same unreflecting certainty and brusquerie. Above this is a tall jar which still retains much of this artistic insouciance; on either side are two jars in which we trace the beginning of a mechanical perfection of handling, a certain thinness in the quality of line, and a flat evenness in the laying of the black background. The drawing has become more consciously calligraphic, and the artist endeavours to compensate for his lesser feeling for form by an emphasis on the bravura of his brush stroke. Whether this marked change in style from one in which the traditions of the earlier masters of painting gives place to an eighteenth-century elegance took place, as some think, entirely in the K'ang-Hsi period or whether it marks the difference between the later Ming and the K'ang-Hsi itself is still a matter of dispute among connoisseurs, but judging from a purely æsthetic point of view there seems no doubt that the last perfection in the potter's craft was accomplished at the time when artistic feeling was distinctly lessening in intensity. The remaining specimens of black ware are of extraordinary magnificence and beauty—the pair of very large jars with guelder-roses shows the sumptuous splendour of this genial idea in its perfection, and no less beautiful in their more discreet way are two jars with a note of blue added here and there to complete one of the strangest and most delicate colour chords that even the Chinese masters devised.

Here the drawing is of the earlier type which many authorities ascribe to the Ming period.

Before such distinctive and grandiose creations as these, or before such sheer poetic inspiration as guided the artist of some rather later pots covered with wind-blown bamboos and tumbled rocks on a pale yellow ground, one cannot but wonder at the anonymity of so highly intellectualized, so self-conscious and deliberate an effort. How came it that the master of the guelder-rose jars had no desire to hand down his name to posterity, that he was content to be ranked with the humbler workers whose less original products have only the quality of superfine craftsmanship? In some ways we may rejoice at this. We look at his works with simpler, more unbiassed delight, our intimate feeling for the creation undisturbed by any personal interest in the creator. It may well have been a last refinement of æsthetic idealism on the part of the Chinese that led to such heroic self-effacement.

Another master who might well have been proud to sign his name was the author of a splendid jar of unusual dimensions [PLATE II, A]. Upon the exquisitely toned white of the body he has thrown with masterly feeling for spacial arrangement and rhythm a superb design of red-flowered prunus growing from a mass of tumbled rocks in which discreeter notes of green and blue are introduced, the whole composition being accentuated by the insistent dark blue notes of vigorously drawn birds.

A garniture of three quadrangular vases with ear-shaped handles makes a whole of extraordinary beauty. Each of them has the flowers of the four seasons on their respective sides, but they are upon different coloured backgrounds—black, green, and yellow. These are attributed to the Ming period, and this decoration with the flowers of the four seasons, one upon each panel of a quadrangular vase, probably dates from Ming times. A piece of similar design, once in the collection of Monsieur Kiss, gives the date of the Emperor Wan-Li, but whether this dating is correct or imaginary may be an open question. Certainly the execution of these pieces seems to have an elegance and a technical finish which one does not expect in the Ming period, while the draughtsmanship has just that slight loss of vitality which began to manifest itself in the K'ang-Hsi period. But to whichever date we ascribe them, there can be no doubt that they are pieces upon which craftsmen expended their utmost skill and dexterity, and that in the whole spacing and planning of the design the impeccable taste of the imperial factory is evident.

Among the most interesting works of this period is a large round vase in biscuit [PLATE III], upon which the artist has drawn a continuous landscape of mountains and trees, enamelled in aubergine,









## Richard Bennett Collection of Chinese Porcelain

blue, and green. A vase of these dimensions, the surface of which is treated so entirely like an inverted landscape scroll, is unusual, and when taken in conjunction with the peculiar technique, is scarcely ever met with. Only a landscape painter of great technical skill and gifted with a fine sense of proportion could plan this decoration, which was doubtless copied more or less directly from some painted masterpiece of the Ming period.

Beside the decorated pieces we must call attention to the case of carefully chosen whole colour pieces in *sang-de-bœuf*, green, and pale grey, in which, perhaps, the sheer perfection of the potter's craft is more apparent than in the great painted vases; they suffer, however, a little by their close proximity to the Sung specimens, the peculiar plastic feeling and the subtle variations of which give to the later work a look of too limited and restrained a perfection.

Of somewhat later date than these, though still in the K'ang-Hsi period, belongs a vase of unusual character [PLATE II, C]. Its extremely elegant and refined proportions show that the art had arrived at its last perfection. It still has a noble severity and restraint, though it prepares one for the inevitable step towards hyper-subtlety and elaboration which took place in the succeeding reign. The decoration of the ground in a series of minute spirals executed in manganese without enamel gives it a peculiar character. This unusual decoration was imitated later by the Japanese, though without ever attaining the perfection of quality here seen.

Among other decorated pieces of singular beauty must be mentioned the square vase with chrysanthemums, hawthorn, peonies and lotus in brilliant iron red on a green ground, a piece the decoration of which certainly belongs to the Ming period, though the execution may possibly be later. In any case it is a specimen that it would be hard to surpass in quality.

Coming now to the figure pieces, of which there is a great variety, we note the same careful judgment in their choice, the same research for finish and perfection of quality. The pieces in the collection which have the most sensational interest are two figures of Vajrapani, the thunder-bearing attendant on Buddha [PLATE II, B]. Certainly few, if any, examples of plastic art in porcelain on such an imposing scale as this have ever been seen in this country. The tradition of the Han and T'ang terra-cotta figures still sur-

vives in these impressive and monumental figures, which measure 32 inches high. They are ascribed to the late Ming period, and the character of the painted decoration would seem to bear this out. What is so remarkable is that in spite of the elaboration of the decoration, and the consummate skill of the potter's craftsmanship, there still survives in these figures so much of the massive rendering of form, the unity and coherence of movement of earlier Chinese sculpture. The figures are seated in the attitude of defiant and awful self-assurance proper to their function; the action and character are realized with fine imaginative grasp. Upon this sculptural basis the decoration in black, green, yellow, aubergine, and blue is applied with delicate refinement though without loss of breadth or want of due subordination. Something of the intensity of religious feeling of earlier sculpture has no doubt been lost, but what surprises us rather is that at so comparatively late a period when the resources of the potter's craft were so largely devoted to the service of exquisitely refined and sophisticated amateurs, such grandeur and nobility of feeling still survived.

Among the smaller figure pieces are some quite delightful examples of the playful taste of later Chinese art. One is, perhaps, tempted to underestimate the value of these after seeing those serious plastic works of the Han and T'ang periods which have recently been revealed to us. This sculpture of the late Ming and K'ang-Hsi periods must be judged on a totally different basis. It is essentially "occasional" sculpture, either topical or fantastic, like the Tanagra figures or those of the eighteenth-century factories of Europe. Judged, however, from this point of view they have a charm and a freedom of fancy, even at times a suggestion of delicate humour, which are entirely delightful. Perhaps the best of all are the two figures of legendary stags ridden by smiling boys who hold musical instruments. Nothing could be more engaging than the mock ferocity of the monsters contrasted with the mischievous glee of their riders. And upon these exquisite toys the potters have lavished a technical skill and a decorative feeling of the highest order.

Space forbids any detailed discussion of the collection of blue-and-white china all of the K'ang-Hsi period and chosen like the rest of the collection with a fine sense of quality. Here too it is not the presence of curious or unusual pieces that attracts us, but rather the skill and care with which central types of the potter's art have been chosen.

# NOTES ON ITALIAN MEDALS—XI\*

BY G. F. HILL

## 1. A FORGERY OF PISANELLO'S SIGNATURE.



HERE is a small medal of Leonello d'Este, bearing the signature PISANVS F, which has generally been accepted as from Pisanello's hand.<sup>1</sup> The reverse type is the mysterious *impresa* of the pierced vase containing olive branches, with anchors fastened to the handles by chains, one of which is broken. It is figured in PLATE I, C. I have elsewhere pointed out that "the character of the work, at once coarse and petty, the weakness of the lettering, the occurrence of the border of dots, and the unusual form of the signature itself conspire to suggest that the signature is a forgery". I might have added the most convincing proof of all, to wit, that the signature is placed *over* the border; in other words, a mould was made from the original unsigned medal, and the signature clumsily added in the mould. All the known specimens seem to be after-casts; it may safely be predicted that if a specimen with any pretence to be an early cast is found, it will be without this misleading signature. The medal may, then, be excluded from any list of genuine works by Pisanello. But who made it? Here an answer possessing some show of probability is forthcoming. The words of the inscription on the obverse are divided by a peculiar stop, common enough, I believe, in German inscriptions of the late fifteenth or sixteenth century, but excessively rare on Italian medals; it resembles a long italic */* with a lozenge-shaped expansion in the middle. I know of only two Italian medals on which this stop is used; the one in question, and the large medal of Leonello d'Este with the lynx signed by Nicholaus.<sup>2</sup> These stops occur on the obverses, but not on the reverse of either medal; on the other hand, on the reverses, lozenges are found in the inscription on the small piece, and in the signature of Nicholaus on the other. The border of dots, sunk between two plain linear circles, also occurs on some, though not all, specimens of Nicholaus's medal. The lettering of the two pieces shows no essential differences. It is true that while the so-called Pisanello uses an A with a left-hand serif at the top (except in the false signature), Nicholaus uses a plain A. This, however, means little; there are medals by Pisanello in which both forms are used in-

differently, as was natural at this time of transition from Gothic to humanistic lettering.

Who Nicholaus was we do not know for certain,<sup>3</sup> but there seems to be more than a mere probability that he made not merely the interesting, if ugly, medal which he signed, but also the poor little piece which, thanks to some later bronze-caster, has got itself fathered on Pisanello.

## 2. A NEW MEDAL BY SPERANDIO.

M. Jean de Foville has recently issued an interesting study of the work of this artist, in which he has made an attempt to reconstruct the chronology of his medals. The arrangement which he proposes marks a distinct advance upon our previous knowledge, although much remains most uncertain. He has not added anything of importance to the actual medallic material; and he has, I do not know whether deliberately, omitted a medal of Ercole d'Este, published some time ago by Signor Venturi<sup>4</sup> from the unique specimen at Modena. On the reverse of this piece are represented four putti receiving from the heavens a shower of the diamond rings entwined with flowers which formed the device of Ercole. This medal, so far as can be judged from the photograph, is perfectly sound.

In examining the British Museum series of Sperandio's medals in the light of M. de Foville's book, I came across the following piece, which seems to be otherwise unknown [PLATE I, B]:

Obv. IVSTINIANO·CAVITELLO·CREMONE·  
IVRIS·CON·EQVITI·MERITO·DICAT·  
MIRIFI[CO?] Bust to left wearing mortar and robe.

Rev. FORTITVDINE·IVSTITIA·NON·  
SVPERAT[VS?]. A nude female figure, with flying scarf and streaming hair, riding to left on a lion; below, engraved, ·OPVS·SP[ERAN]DEI·

Bronze, 86 mm. British Museum.

Giustiniano was the son of the jurisconsult Nicolò Cavitelli of Cremona and his wife Guiduccia della Cella; he was himself a jurisconsult and a knight. He seems to have migrated to Hungary, where he served the king for some time and became president of the Hungarian Senate. He died in 1485 at Belgrad, and was buried there.<sup>5</sup> The medal, in its treatment of the bust (not merely in the dress) comes very close to that of the Ferrarese Prisciano de' Prisciani of 1473, and was probably made about the same time. As a work of art, if that name is allowed to it, it

\* For the previous articles see *Burlington Magazine*, Vol. ix, p. 408 (September, 1906); Vol. x, p. 384 (March, 1907); Vol. xii, p. 141 (December, 1907); Vol. xiii, p. 274 (August, 1908); Vol. xiv, p. 210 (January, 1909); Vol. xv, pp. 31, 94 (April and May, 1909); Vol. xvi, p. 24 (October, 1909); Vol. xvii, p. 143 (June, 1910); Vol. xviii, p. 13 (October, 1910).

<sup>1</sup> Reproduced in Heiss, *Vittore Pisano*, Pl. IV, and Hill, *Pisanello*, Pl. 37.

<sup>2</sup> Friedländer, *Ital. Skulpturen*, Taf. ix; Heiss, *Nicolaus*, etc., Pl. I, 1.

<sup>3</sup> The identification with Niccolò Baroncelli is little more than a guess. Mr. Rosenheim suggests that Andrea di Niccolò of Viterbo, who worked as jeweller for Paul II, and probably made the large medal of that Pope with the crossed keys on the reverse (*Numismatic Chronicle*, 1910, pp. 350, 351), may be his son. He himself, to judge from the workmanship of his medals, was certainly a jeweller. But Niccolò is one of the commonest of names.

<sup>4</sup> *Le Gallerie Naz. Ital.*, I, Pl. XIII, 2.

<sup>5</sup> Franc. Arisius, *Cremona literata* (1702) I, p. 338.













has all the faults and hardly any of the few virtues of the exasperating medallist who made it. My excuse for publishing it is that Sperandio, to judge by the number of commissions which he received, was evidently considered by his contemporaries the leading medallist of his time; and therefore any authentic work of his is a document which demands publication, apart from what we may consider its artistic claims. The apparently unique specimen before us is imperfectly preserved, and, moreover, was never properly finished, but it is well known that it is more difficult to find finished specimens of this medallist's work than of any other's. He was too careless or too much pressed to attend to details, either of conception or of execution.

### 3. BERNARDO NASI.

The striking medal of Bernardo Nasi illustrated in PLATE I, A, was acquired by Mr. Henry Oppenheimer at a recent London sale. With his kind permission, I bring it to the notice of the readers of this magazine, although it must be admitted that I can offer nothing more than a string of doubtful suggestions in interpretation of its meaning.

*Obv.* BERNARDVS NASIVS · VIRTUTE · PREDITVS · Bust to left, wearing cap with back flap turned up and fastened in front with cord, and vest and robe with lapels.

*Rev.* ✠ VENIT · VIDIT · ET · VICIT—On a high platform, decorated with panels in relief and a shield, three men seated conversing with gestures—viz., in centre Nasi, facing, in civil costume; on the right a long-haired man in armour, his left hand on his sword at his side; on the left another man (short-haired) in armour, with a bâton in his right hand; in the background, on the left, three tents surmounted by fleurs-de-lis (a helmet and shield in the opening of one), and a flag with a plain cross flying from a lance; on the right three tents (one with a small flag, in the opening of another a battle-axe and saddle?) and five lances, two with flags.

Plain raised rim and triangular stops on both sides. Bronze. 95.5 mm. Oppenheimer Collection.

Bernardo di Lutozzo Nasi is said to have been prior of Florence in 1478; ambassador to King Ferrante of Naples in 1480; one of the Masters of the Mint in 1487; commissary of war against the Pisans in 1494; ambassador to the Pope in 1497; and again prior of Florence in 1504.<sup>6</sup> It is clear that the medal commemorates some alleged successful interference of Nasi as a diplomatist between two generals. I can only suggest that he may have claimed to have arranged affairs between Charles VIII and Piero de' Medici, when the latter

<sup>6</sup> Crollanza, *Dizionario Storico-Blasonico*, s.n. Nasi; I. Orsini, *Storia delle Monete della Rep. Fior.*, p. 254. Mr. Wood-Brown, who has kindly examined Fr. Gabbriello Nasi's *Storia della Fam. Fior. de' Nasi* (MS. Magliab., class. xxvi, cod. 151), informs me that it gives no information about this member of the family.

went out to meet the French king at Pisa in 1494. So far as I know, there is no authenticated portrait of the son of Lorenzo. The small scale of the portraits makes it impossible to speak with certainty; at first I was inclined to recognize in the long-haired general on the right Lorenzo himself; but it is not entirely impossible that he should be Charles VIII. Then the curly-haired younger man would be Piero. The fleurs-de-lis and plain cross do not help us greatly; the former might represent either Florence or France; the latter either the Popolo of Florence or the Swiss soldiery. Charles had Swiss in his train.<sup>7</sup>

The medal, whatever its explanation, does not seem to be the work of a Florentine artist; we should rather look for its origin in the North, in the direction of Bologna, or perhaps, with more probability, the Veneto. In date it is rather after than before 1500. The portrait is a vigorous piece of work; a casting-fault has left a large hole in the back of Bernardo's head, but fortunately does not seriously spoil the general effect. The reverse might be more interesting for its historical significance—which, unfortunately, still remains obscure—than it is as an artistic composition.

### 4. ANGELA BRENZONI, BY POMEDELLI.

Six years ago Signor Domenico Montini, in publishing for the first time the medal of Angela Brenzoni by Gian Maria Pomedelli, of which the only known specimen is in the Museo Comunale at Trent,<sup>8</sup> was able to throw some light on the personal history of the medallist, of whom, previously, little or nothing was known. In 1906 the same author collected all the available information in a second article, including a list of his known works, both as medallist, painter and engraver. We now know that this Veronese artist was born in 1478 or 1479, and died in 1537 or soon after.

The articles referred to are so unlikely to meet the eye of English readers, that it seems desirable to reproduce the medal of Angela Brenzoni in these pages, accompanying it with certain remarks which it suggests [PLATE II, D].<sup>9</sup> The first thought which occurred to me on seeing the illustration of the medal in Signor Montini's publication was: This is the fat lady of the Victoria and Albert Museum! By the fat lady, I

<sup>7</sup> If the proposed identification of the two generals is correct, then the fleurs-de-lis and the flag with the cross must be Florentine, since they are on the side of Piero de' Medici.

<sup>8</sup> "Una preziosa medaglia del Museo Comunale di Trento" in *Tridentum*, fasc. iv, 1904. I am under great obligations to Signor Vittorio Salvato for having procured me a copy of this article, which seems to be otherwise inaccessible in England, and also of the same author's important article on "Giovanni Maria Pomedelli" in the *Bollettino di Numismatica*, n. 7-10 (1906).

<sup>9</sup> Dr. Ludovico Oberziner, Director of the Museum at Trent, was kind enough to have the medal photographed for me. This photograph is slightly smaller than the original. The photograph of the bust in the Victoria and Albert Museum, which is reproduced for comparison, I owe to Mr. MacLagan.



## Notes on Italian Medals

need not say I mean the delightfully ugly but dignified terra-cotta bust [PLATE II, E] which bears a false inscription associating it with the Lupari family and with the obviously impossible date 1460. The medal bears an engraved date "1524 *feitenber* 27", which may not, perhaps, have been placed on it at the time the medal was made,<sup>10</sup> but corresponds well enough with the probable date when the medal must have been made. And 1520-1530 is a very suitable date for the terra-cotta bust. Now the resemblances between the bust and the portrait will be clear enough to everyone; lest, however, it should be thought that I am unable to perceive the discrepancies, I proceed to enumerate them. The proportions of the faces are different; the measurement from the nostril to the chin is proportionately much greater in the medallion portrait than in the bust. Angela has little or no neck, as compared with the neck of the bust. Her forehead is straighter; the lady of the bust has a rounder head. On the other hand, it is worthy of notice that two discrepancies are only apparent. In both heads the measurements from tip of chin to nape of neck, and from tip of chin to the beginning of the hair on the forehead, are approximately equal to each other, though they do not look so. Secondly, the great breadth of the shoulders of the terra-cotta bust is not seen in the photograph, whereas in the medal Pomedelli has brought the bust round to the front, while keeping the head in profile. Hence the actual resemblance in general proportions between the two portraits is disguised.

The question is: are the differences between the two portraits such as could be due partly to a difference of age, partly to the idiosyncrasies of the two artists? The medal shows a woman perhaps from five to ten years older than the bust. With increasing years and fulness of proportions that difference which I have noticed between the necks of the two portraits might have been con-

<sup>10</sup> Dr. Oberziner thinks it is a later addition. The forms of the numerals, it must, however, be admitted, are not unsuitable to the date.

siderably diminished, although one trembles to think of any addition to the already rather overwhelming scale of the original of the terra-cotta. I am not by any means sure of the proposed identification, but have thought the suggestion worth proposing.

The reverse of the medal—an excellent composition in its way—conveys some sort of allegory connected with Angela Brenzoni. Of her, I may add, nothing seems to be known except that she was a lady "d'illustre ed onorata memoria, di alto ingegno e segnalata virtù" and wife of the Venetian senator, Luca Busnato. But this reverse is also found attached to quite another portrait—that of a nameless young man [PLATE II, F].<sup>11</sup> The dog holding a bone in his paws—*canis os ferens*—suggested to Cicognara that the man was Ludovico Canossa, bishop of Bayeux. Friedländer has already pointed out the untenableness of this view on various grounds. We may now add that this reverse design does not belong to the medal of the nameless man at all. A glance at the illustration in PLATE II shows that the obverse and reverse of the Brenzoni medal were made for each other. On the other hand, the bust of the nameless man was obviously meant to have a larger reverse; the diameter of the piece has been reduced in order to fit it to the alien reverse. Whether it represents a larger piece, which once existed with legend and border (for which there is now no room) complete, or whether it is cast from a model to which these accessories were never added, it is difficult to say. There is no doubt that the medal, in the form in which we know it, is a hybrid, and that the last shred of evidence in favour of its representing Ludovico Canossa disappears. It is even possible to question whether the portrait is the work of Pomedelli; but though it is larger in conception and bolder in execution than any of his signed portraits, there is no obvious reason for disputing his claim.

<sup>11</sup> Already figured in Friedländer's *Ital. Schaumünzen*, p. 103, from the unique specimen at Vienna. Friedländer's engraving does not reproduce the incised date on the reverse.

## AN UNRECOGNIZED CARPACCIO

BY CLAUDE PHILLIPS

**T**HIS panel was in the collection of the late Sir William Neville Abdy, and with other pictures owned by him was in 1881 exhibited at the winter exhibition of the Royal Academy. As all the world knows, it was recently a centre of attraction in the sale rooms of Messrs. Christie, where it was displayed with the rest of the deceased collector's very remarkable series of Italian pictures. On the strength of a cartellino at the bottom of

the panel, on the extreme right hand, bearing the inscription "Andreas Mantinea", it had been catalogued as the work of the great Paduan master, and as such exhibited at Burlington House. It is a curious fact that the painting by Carpaccio, in the Kaiser-Friedrich-Museum, with which I am about to compare the panel now under discussion, bears, on the monumental table which supports the dead body of Christ, the same signature "Andreas Mantinea F". In both cases the signature is old,



## An Unrecognized Carpaccio

but in both cases it is false. Mantegna's signature, when he does sign, which is not often, is "Andreas Mantinia". The late "*Virgin and Child enthroned*" (No. 277 in the National Gallery) is so signed, with the addition of the initials "C. P. F." (*Civis Patavinus fecit*). In the letter which the master addresses to Lorenzo de' Medici on the 26th Aug. 1486, he signs himself in the same way "Andreas Mantinia". The resemblance to the work of Mantegna is so exceedingly remote—consisting mainly in the formal building up of the hilly background, with its sky of deep blue, and in the austerity of the general conception—that it will not be necessary further to discuss it here. It is difficult to understand how even in the darker ages of criticism it could have passed muster. The influence manifest—and that only as regards types and the general mode of conception—is the influence of Giovanni Bellini. But of this more anon. I think I may claim the credit of having for the first time pronounced the name of Carpaccio in connection with this picture. I may without indiscretion state that it was on my authority that Messrs. Christie changed the attribution of the work from Mantegna to Carpaccio and with the happiest results presented it as the most important piece in Sir William Abdy's sale. It is possible that others may have been reminded of the Venetian master of narrative when contemplating this misnamed "*Pietà*", but if so they have kept their own counsel and refrained from making any public pronouncement on the subject. It is, indeed, very curious that a painting not only powerful and moving as a conception, but in treatment practically unique in Italian art, should appear in a gallery so frequented as is that of the Royal Academy, should excite some discussion (as it appears that it did at the time), and then sink into comparative oblivion, unnoticed by, nay unknown to, the crowd of eager and enthusiastic students who during the last quarter of a century have with such avidity followed up every trace, however faint, of their favourite masters, whether in public galleries or private collections. So far as I am aware no critic of authority, past or present, has in any permanent work made reference to the panel by Carpaccio which I propose to re-name *A Meditation on the Passion*. On the other hand the *Burial of Christ* of the Kaiser-Friedrich-Museum, though after a period of oblivion it re-entered public life as recently as in the year 1905, (when it was acquired by the Kaiser-Friedrich-Museum-Verein, and passed on by that most useful body to the State Museum), has been mentioned by Crowe and Cavalcaselle, who ascribe it to Carpaccio or his school, noticing, however, the reddish tonality in which it differs from most of his works. Postponing for a moment critical examination and critical comparisons, let us strive to arrive at

some general notion of the subject—a task by no means so easy as at first sight it may appear. The *Burial of Christ* of Berlin<sup>1</sup> is, as Dr. Bode points out, a representation unique in the accuracy with which the actual act of sepulture by S. Joseph of Arimathæa (Matt. xxvii, 57-61) is depicted. This is the "place called Golgotha—that is to say, a place of a skull"; not only are these gruesome skulls strewn in profusion over the ground, but the half-decomposed bodies of the saints are cast forth from the ruins and the very branches of the trees are shattered by the whirlwind and stripped of their leaves. And yet even here we have elements of something that is vision rather than representation. The dead body of the very youthful Christ is laid out all solitary on a marble slab sustained by monumental supports of the same material, and not one of the *dramatis personæ* is near to it, save an aged and half-nude personage, who has no direct part in the action, but sits apart mournfully contemplating the mystery of the Divine sacrifice. Dr. Bode has expressed his inability to explain this enigmatic figure. To me it appears as that of some evangelist, saint, or church-father who has written of the unutterable tragedy that shook the earth to its very roots and rent rock and temple alike; so that we should have even here a meditation on the scene of drama and mystery. And this view is confirmed by the fact that we see before us a Christ laid out in regal state, washed clean of all earthly sorrow and suffering, and no longer the Son of Man, but already again the Son of God. The important point is that this contemplative figure is repeated on a much larger scale, and with far greater grandeur, in the Abdy *Meditation on the Passion* which we are discussing. The only difference is that in this last we have the prophet or saint completely nude, save for a slight cincture round the loins, and seated, not on the ground, but on a shattered block of marble upon which are inscribed mock Hebrew characters. In the Abdy picture, which is an infinitely finer work, more concentrated, more moving in the intensity both of the spiritual and the visual impression, we have advanced a long step towards the true meditation or vision. Here there is nothing of direct, dramatic action, no burial in the true sense. True, we have the skull that stands for Golgotha, we have the emblems of the Passion, we have—rent and shattered, as if by the upheaval of the quaking earth—the splendid marble throne upon which reclines the body of the dead Christ. But the minor *dramatis personæ* of the world-tragedy are absent; the Christ alone represents the Passion. To the extreme left of the spectator appears S. Jerome,

<sup>1</sup> *Jahrbuch der Königlich-Preussischen Kunstsammlungen*. Sechszwanzigster Band, p. 145. "Carpaccio's Bestattung Christi im Kaiser-Friedrich-Museum, von Wilhelm Bode."

## *An Unrecognized Carpaccio*

not as a father of the church, but in more familiar shape, as the half-nude penitent of the desert, armed with his staff and accompanied by the faithful lion. He, with anxious mien, and hand raised to his breast, where it clutches his scanty draperies, appears not as the chief figure in this meditation, but as one lost in self-interrogation, striving to unravel a mystery or to comprehend a mystery unravelled.

For the hoary dreamer, a denizen, it may be, of the wilderness, the name of Isaiah has been put forward, and this is no doubt an attractive suggestion. But there is really too little to justify it: we should have here a juxtaposition entirely foreign to the Venetian art of the time, and hardly, unless I am greatly mistaken, to be found in this form in any Italian altarpiece of the *Quattrocento* or *Cinquecento*. In great decorative schemes, dealing with philosophy and theology, such as the *Disputa* of Raphael, we do find the protagonists of the Old and New Testaments grouped in symmetrical contraposition, but hardly in panels of restricted dimensions destined for ceremonial use. Perhaps careful search through the voluminous writings of S. Jerome might afford a clue to the mystery and a more complete explanation of this, in conception, unique work. Meanwhile we may assume with something like certainty that what we behold is not a direct representation of the penultimate scene in the drama of the Passion, but an embodiment of the thought, of the vision, that passes through the brain of the austere dreamer—anchorite, evangelist, or church-father.

Surely no further critical proof is needed that the same brain, served by the same hand, is responsible for the Berlin *Burial of Christ* and the Abdy *Meditation on the Passion*. A comparison of the two reproductions, here placed side by side, will show absolute identity of style and technical methods. See the formation of the rocks, the curious, twisted, calligraphic shapes of the branches, the sharp folds that break across the draperies, the similarity of design in the monumental table of the one and the monumental throne of the other: a design, by the way, which, as Dr. Bode has pointed out in analyzing the Berlin picture, first occurs in the canopied bier upon which, in Carpaccio's great painting that winds up the S. Ursula series in the Academy of Venice, the martyred princess is borne to her last resting place. A throne of somewhat similar architectural type is seen in the important altarpiece by Carpaccio in the Stuttgart Gallery, S. *Thomas Aquinas enthroned, with S. Mark and S. Augustine*. The landscape background in the last-named picture has some features that accord with those of the *Meditation on the Passion*. The influence of

Giovanni Bellini is more clearly seen in the London than in the Berlin picture. The dead Christ in the former recalls more than one *Pietà* of the head of the school, the S. *Jerome* recalls Basaiti inspired by Bellini, the whole golden-brown tonality of the landscape recalls that of the *Sacred Allegory* of Bellini in the Uffizi. Bellinesque in the highest degree, though used also by Basaiti, and even by Giorgione, are the pebbles with which the ground is completely strewn. The young and beardless dead Christ in the Berlin picture recalls a figure of the Saviour tended by bright-winged *putti*, ascribed to Basaiti, in the Accademia of Venice.

But now to prove that both works are by the hand of Carpaccio. Those who have hesitated to accept this attribution have alleged as arguments against it these Mantegnesque and Bellinesque influences which are not to be found in the best-known and most popular Carpaccios; they have called attention to the deep brown flesh tones, the somewhat hard and polished finish, the spiritual intensity which we do not as a rule associate with the most naïve and charming of narrative painters. Carpaccio, though he issued from the *bottega* of Lazzaro Bastiani, the industrious purveyor, so docile to one leader after another, must be classed as the most illustrious among Gentile Bellini's followers; he did not until this late time in his practice feel himself drawn towards Giovanni Bellini. It was, indeed, towards the end of the splendid veteran's extended career that his influence made itself most irresistibly felt. Apparently, in the last years of the fifteenth and first of the sixteenth centuries, not to be Bellinesque was for a Venetian Quattrocentist—I say nothing here of Giorgione, Titian, or Palma—not to be in the fashion. Even the austere leader of the opposite school, Alvise Vivarini, made large concessions, as we may see in the *Madonnas* which hang in S. Giovanni in Bragora and the *Redentore* respectively. Catena was from the beginning Bellinesque, but Basaiti, the chief pupil of Alvise Vivarini, became more and more Bellinesque as the sixteenth century advanced. Indeed, if we are to believe, as some now do—and I must rank myself among those who are not yet convinced—that Basaiti and the pseudo-Basaiti are one and the same painter, then we must hold that he was in the end almost entirely absorbed into the greater master. Bastiani, who in his earlier phases had with no mean skill imitated Alvise Vivarini, applied himself later on no less naïvely to the imitation both of Gentile and Giovanni Bellini. Why then should not Carpaccio, who to the very end (save perhaps in his Titianesque S. *Paul at Chioggia*) remained a Quattrocentist, succumb to this influence in certain subjects and at a certain moment in his career? It will at once be said that







MEDELATION ON THE PASSION. BY VITTORI CARPACCIO. IN THE POSSESSION OF MESSRS. SILLERY AND CO.









## An Unrecognized Carpaccio

a mature artist who had been more or less independent in his beginnings, would be little likely in his later days to become subservient to another contemporary, though older and more illustrious, master. Carpaccio was, however, the most variable and elusive of painters. Even in the "S. Ursula" series—his earliest comprehensive work, and on the whole his best—we find not one style, but many: emptiness, vacillation, insufficient grip, alternating with virile power, and the most wonderful subtlety. Nothing could be more expressionless, and yet as a decoration nothing could well be more splendid, than the great *Glory of S. Ursula*; nothing more grotesque and *manqué* than the *Massacre of S. Ursula and her Companions*. On the other hand, Carpaccio has without effort reached certain subtleties of expression which no other painter of his time achieved, or, indeed, attempted. Note the unpleasantly argumentative S. Ursula completely discomfiting her amiable, puzzle-headed father. Note the quite extraordinary variety and felicity with which the hauteur and the contemptuous attitude are expressed of the modish courtiers who look on as the ambassadors of the King of England—good, honest, provincial-looking folk—present their credentials to Maurus, King of Brittany. There is nothing more pathetic in all art than the quiet, heart-broken farewell of the king to the golden-haired son, who kneels to receive his blessing before going forth to share martyrdom with his affianced bride. But I wander, perhaps, too far from my present theme. In the not less famous decorations of the *Oratorio della Scuola degli Schiavoni*, painted at different times in the master's career, but all of them in the earliest years of the sixteenth century, we find again not one style but many. An almost Mantegnesque severity imparts grandeur to the curious schematic *S. George Vanquishing the Dragon* (circa 1505). It is here, indeed, that we find the first points of contact with our *Burial of Christ* and *Meditation on the Passion*—notably in the treatment of the foreground, and of the tree-branches and foliage. It would appear that the *Calling of Matthew* and the *Agony in the Garden*,<sup>2</sup> though so widely diverged from one another in style, were both of them painted in the same year, 1502. The *Calling of Matthew* is pure Carpaccio—vivid narrative and quasi-Venetian genre. The *Agony in the Garden*, upon which I greatly rely in the present demonstration, is of a curiously Bellinesque-Mantegnesque type, archaistic already for the moment in which it was painted, and unusual in the intensity of sacred passion which it breathes forth. Moreover, we meet here with Carpaccio's first extant attempt at depicting one of the great tragic scenes familiar to

all Christianity. In this painting are to be found many and striking points of contact with the *Burial of Christ* and the *Meditation on the Passion*. In the first place the general *Stimmung*—as the German critic would phrase it—which is so alien from that which we are wont to associate with Carpaccio. Then the identical treatment of the rocks, the type and aspect of the sleeping disciples, and, above all, the strange tree, almost leafless, which springs from the side of the rock. This amounts, indeed, to a signature, and it is of the utmost importance to note that we find precisely the same tree—shown, however, in reverse and entirely stripped of its leaves—in the background of the *Meditation*. Very similar is the calligraphic treatment of trunk and branches in the central tree which is so striking a feature in the *S. George Slaying the Dragon*.<sup>3</sup> Here then are three works dealing with kindred subjects, all of them marked by the same technical and spiritual peculiarities. Two of these—the *Agony in the Garden* and the *Burial of Christ*—are universally accepted as Carpaccio's, no voice, at any rate of late years, having been raised against either of these attributions. Is it possible, without calling these into question, to repudiate the much more remarkable and profound, as well as technically superior, *Meditation on the Passion*? No neo-classic humanist can have suggested to Carpaccio, usually the naïve, garrulous narrator, this lofty, austere conception. It must have been whispered to him by some theologian, severe yet vibrating with an ardent mysticism; but from what source it has been derived remains yet to be shown. The quasi-archaistic design and technique, adapted from that of Giovanni Bellini in an earlier and more severe stage of his art, well suits these serious themes so seldom approached by the younger painter, and which could ill have been expressed by the large, easy, smooth-flowing rhythm, and in the splendidly decorative mode which Carpaccio adopts in his familiar cycles. In these last, clearness of narration and splendour of decoration were the chief aims. I must not forget to mention another painting by Carpaccio which is intimately connected with the *Meditation on the Passion* and my arguments in support of it. I refer to the not very attractive *Virgin and Child with Saints*, which is No. 14 in the Kaiser-Friedrich-Museum. This is manifestly an adaptation from Giovanni Bellini's *Madonna and Child with the Magdalen and S. Catherine of Alexandria* in the Accademia of Venice. Both in style and technique, though not in the informing sentiment, this picture strongly recalls the *Meditation on the Passion* and the *Burial of Christ*.

<sup>3</sup> This peculiar design and drawing of tree-trunks and branches, as well as a rock-formation of very similar type, is to be observed also in the quaint *Family of the Virgin*, by Carpaccio, in the Museum of Caen.

<sup>2</sup> Vittore Carpaccio—*La Vita e le Opere*. Gustavo Ludwig—Pompeo Molmenti: Capitoli VI e VII.

## An Unrecognized Carpaccio

The landscape is of the same type; there is the same hardness and over-precision in the modelling and the execution generally, and the head of the male saint to the left of the spectator<sup>4</sup> is practically identical with that of the S. Jerome in the *Meditation*—even the curious horn-like curls on the brow and the ample flowing beard being repeated without variation. Moreover, in the type of the head and the treatment of the hair of the infant Christ, we are strongly reminded of the adult Christ in the *Burial* of the Kaiser-Friedrich-Museum. Some critics have suggested rather than expressly stated that this *Madonna and Christ with Saints* is not by Vittore Carpaccio, but by his son Pietro, a painter of whom we know nothing, seeing that not a single work of his has as yet been identified. I can easily imagine that those who find themselves unable to accept my attribution without reservation may jump at these resemblances and proceed to construct out of the particulars furnished a "*Figlio di Vittore*" or Pietro Carpaccio, to whom they will ascribe, with the *Madonna and Child*, No 14, the *Burial of*

<sup>4</sup> Ludwig and Molmenti, pp. 293-294.

*Christ and the Meditation on the Passion*. Other critics, however, of at least equal authority with those who cavil, continue to attribute this same *Madonna and Child* to Vittore Carpaccio himself and to place it in his later period. To this view I myself subscribe. Let those who might wish to make a reality of Pietro Carpaccio, and give to this *Figlio di Vittore* not only the *Madonna and Child* just now mentioned but also these two wholly exceptional works, the *Burial* and the *Meditation*, which are undoubtedly connected with it—let those remember that, to be consistent, they must then attribute to him also the *Agony in the Garden*, of the *Oratorio degli Schiavoni*, which upon the evidence furnished by Ludwig and Molmenti, dates back as far as 1502, and has universally been accepted as a work of Vittore. In my opinion, the identification—in part through the two pictures in Berlin—of this powerful and moving *Meditation on the Passion* as a work of Vittore Carpaccio must necessarily react upon the *Burial of Christ* and the *Madonna and Child*, and greatly strengthen the case for them as productions from the brush of the same master.

## THE LETTERS OF VINCENT VAN GOGH BY F. MELIAN STAWELL

**E**VERY letter in this book<sup>1</sup> bears the stamp of a strong and most lovable character, and the pathos of Vincent van Gogh's fate becomes the more pathetic when we see from them that, sensitive as he was and dogged by ill-health and the shadow of madness, he was all the while in his own nature singularly free from morbidity. In this, as in some other respects, he reminds us of the poet Cowper. Ardent, affectionate, simple, and good, he had a great capacity for joy as well as for suffering, and nothing is more inspiring than the generous enthusiasm with which he gave himself to his work, undeterred by poverty, contempt, disaster, so far removed from bitterness that to say "unembittered" seems impertinent; more eager for the success of his comrades than for his own, satisfied if he could, in his own words, be "a pioneer for the painters of the future" (p. 174). In spite of the tragedy, we who read must exult in such a life and such a character, much as Vincent<sup>2</sup> himself exulted in "the toothless laugh of the old lion Rembrandt, towel round his head and palette in his hand".

Throughout it is beautiful to see the affection between him and his brother Theodor, whose constant help alone made it possible for him to

follow his genius. The short introduction—(far too short)—tells us that he did not begin to paint, even or draw, till he was twenty-eight. Before that time his native fervour tried to find satisfaction in teaching, mission-work, and theology. But once he began he seems never to have doubted his vocation. And as he loved Art, so he loved Nature, for her most passionate lover could not go beyond Vincent. Only, like Goethe, he never conceived her as "mere Appearance"; she had a soul for him, and all his efforts and experiments were dictated by the desire to interpret that soul. He writes of an autumn landscape on which he was at work: "I have said to myself again and again: 'Don't stop until it has something of the sense of an autumn evening, something mysterious, something solemn and deep'" (p. 16). Appearances, of course, were important to him, endlessly so, as to any painter worthy the name, but then they were more than important, they were significant, and he felt that the mere superficial statement of a momentary fragment of appearance could never express all that the experience itself, in its concrete reality, had meant to him. The trouble with the "photographic imitation" of a digger was precisely that the digger so drawn "simply didn't dig". Somehow the life had gone out of him, and what was the worth of the empty shell, however correctly drawn? Daumier, on the other hand, could arouse his enthusiasm "even though the proportions should have something

<sup>1</sup> *Vincent van Gogh's Letters*. Cassirer, Berlin, 1911.

<sup>2</sup> He preferred "Vincent" for his painter's name, because he knew that no one outside Holland could pronounce "Van Gogh."



## The Letters of Vincent van Gogh

almost arbitrary about them . . . But the work will have life too" ! (p. 26). "Tell Seurat" he goes on, "that I think Michelangelo's figures glorious, although the legs may be much too long and the thighs and pelvis too broad ; tell him that in my eyes Millet and Lhermitte are true artists, just because they don't paint things as they are—dead analysis, experience at second-hand—but as they themselves really do experience them ; tell him it would be my highest wish to learn the secret of those variations from actuality, those inaccuracies, those alterations—yes, if you like, those *lies*, but lies that are more valuable than any actual value" (p. 27).

It is clear from this and many other passages that in the work of translating the symbols of Nature into the symbols of paint Vincent would not shrink from overstating and underlining if, by doing so and not by other means, he could express what Nature had said to him. Only it was always something that Nature *had* said : it was no cobweb out of his own brain, spun in a vacuum, that he desired. "I am not content with it", he writes of his work (p. 14) ; "the glory of Nature is still too vivid in my mind. But yet I do find there some echo of what enchained me. I know that Nature told me something, that she spoke to me, and I have written it down in shorthand. In my shorthand there may be words one can't decipher, gaps and mistakes, and yet perhaps there is something else too, something that the forest said, and the beach, and the figures. And in no tame or conventional language that never sprang from Nature".

Two things, in short, were absolutely essential for the art at which he aimed—depth of personality, —he cared nothing for a picture which did not have a great character behind it (p. 22)—and an eye for the starry heavens and the blossoming orchards he loved so passionately. And for all his modesty he knew well enough that he had both, that his feeling was deep, and true, and fine, and that he had eyes to see. Meanwhile he clung to Nature as the safest guide into her own secrets. He even confesses that he could not paint without a model : "I so dread losing the truth of the figure" (p. 89.) For himself he thought it dangerous to paint a work "of pure imagination". That was "an enchanted land" where he came suddenly on an impassable wall : "Perhaps, after a lifetime of honest search and effort, after a hard struggle hand-to-hand with Nature, one might venture—but I won't run my head against it for the present, and all this year I have toiled at Nature, not troubling about Impressionism nor anything else. . . . The essential matter is to strengthen oneself by the contact with Reality, without any preconceived plan, without a ready-made solution from Paris." The last sentence shows his wise distrust of formulas and cliques, though he believed fervently in thought,

and in the spontaneous co-operation of artists, mind helping mind, and example example. One is constantly struck by his catholicity of taste : for instance, though he was full of admiration for Monet and Degas, and was proud of the name "Impressionist", he says : "You know, even if Impressionism were the infallible Faith in which alone mankind could be blest, I used often to wish to paint things that the earlier generation would have understood, Delacroix, Millet, Rousseau, Diaz, Monticelli . . . a whole heap of others, Corot, Jacques . . ." Elsewhere he calls Millet "the unforgettable Master" and Diaz "a painter to the marrow of his bones, and conscientious to the tips of his fingers". One expects to find love for Rembrandt, his fellow-countryman in spirit as in nationality, but it is surprising to see his delight in Pieter de Hoogh, van der Meer, Ostade, Paul Potter. He smiles at it himself—"So far am I from being eccentric" (p. 72)—just as he smiles at "the absurdities and villainies which people ascribe to me, and which never entered my head for one moment" (p. 11).

In face of all the discussion about the term "Post-Impressionism" it must be admitted that it suits Vincent's art very well. He says himself that he was "beginning to look for a simpler technique, which perhaps would not be Impressionist at all. I should like to paint so that everyone who had eyes must necessarily see what I meant" (p. 162). In the present state of criticism the simplicity of the wish makes the lover of Vincent's work smile and sigh ; and yet it is obvious that it was no desire to "flout the public", but just this very desire to give the right impression plainly and strongly which drove him forward beyond the ordinary canons of Impressionism.

That, and the belief that his own medium of expression would be found in the painting of form and colour as such rather than in any statement of "values". Other men might have other methods ; no single person could do everything at once, "live at the Pole and the Equator in one and the same moment. Every man must choose his own way, and mine will be the way of Colour" (p. 158). "Colour", he writes elsewhere (p. 34), "says something of itself"—plainly he means "something" over and above its other significance as the colour of some definite thing—"one must not overlook that, one must use that." To use it, and to unite it with the clearest statement of expressive form, became for him the supreme task, and he speaks with respect of Manet and Courbet as having gone near achieving this (p. 175). Perhaps outline and form grew to be the more significant in his eyes, because his intense love of humanity made him long with all his heart to paint figures. "I would gladly work at nothing



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but studies for ten years if I could do one or two then" (p. 175). "I find nothing greater than these little bipeds, from the baby in its cradle up to Socrates" (p. 98).

So the valiant struggle went on, and it went on even after the stroke of madness had fallen.<sup>3</sup> He had intervals of lucidity, and some of the most remarkable letters are written the very year of his death (1890), and from the institution where he lived under the devoted care of Dr. Gachet. In a letter to the painter Bernard he breaks off to explain why he had not written for so long: "I was not inclined for discussion . . . and, besides, I had to fight against my illness and rest my brain." Then he goes on to describe two landscapes he was painting, one of them with old pine-trees standing out against an evening sky, with a low red wall beside them, the ground burnt to a yellow-brown by the autumn sun, a few dark figures here and there beneath the boughs. And then very simply he adds: "You can imagine that this union of dull red with the swarthy grey-green and the black lines for the contours might give some little impression of the agony from which many of my companions in misfortune have to suffer".

It is very characteristic that he thinks of the suffering not as his own. It is equally characteristic that he was working at the same time on a landscape "full of peace and rest—*Sunrise over a field of young corn*—the narrowing lines of the furrows, golden-green and violet, running back right up to a wall and a distant line of lilac-coloured hills . . . the sun glowing-white with a great golden aureole. . . . I tell you about these pictures to show you once more that it is possible

<sup>3</sup> The date is not given in the book; very few are, and their absence is a defect.

to give the impression of agony without rushing straight off to the Bible and Gethsemane, and develop a theme of comfort and tenderness without being compelled actually to represent the characters from the Sermon on the Mount".

Those of us who looked with sympathy at the portraits of Dr. Gachet and the Old Nurse at the Grafton will say that Vincent was as good as his word. To some, no doubt, the suffering in Dr. Gachet's fine face—reflected of course from the experience of his painter—seemed and could seem nothing but a waking nightmare. But is not a waking nightmare, we answer, a part, and a most terrible part, of reality? And can Art be all that we dream it if it cannot face the worst of life? An art that can do that, that does not shrink from these terrors, that sees them and surrounds them with beauty, brings with it a comfort that nothing can surpass and nothing can explain. Only the elect of our race, only spirits of Vincent's fearless and loving temper, are fit for the task; and on them comes the keenest pain. They have wandered into desolate places, but they have brought us back a treasure, and we make no doubt they are content.

Vincent did not recover: he thought his case was hopeless and he shot himself. Gauguin, who was his friend, quotes from his last letter (p. 186)—it is the only quotation in the book which shows a touch of insanity, and the noble character is shown as well—"Dear Master", Vincent wrote, "it is better for me, now that I have known you and hurt you, to die with my mind clear rather than in a less worthy state". Gauguin adds—and his words make a fitting close—"He put a bullet through his body, and died some hours later, smoking his pipe in bed, perfectly conscious, full of love for his art, and with no bitterness against mankind".

## SOME FEATURES OF MEXICAN ARCHITECTURE BY J. A. JOYCE

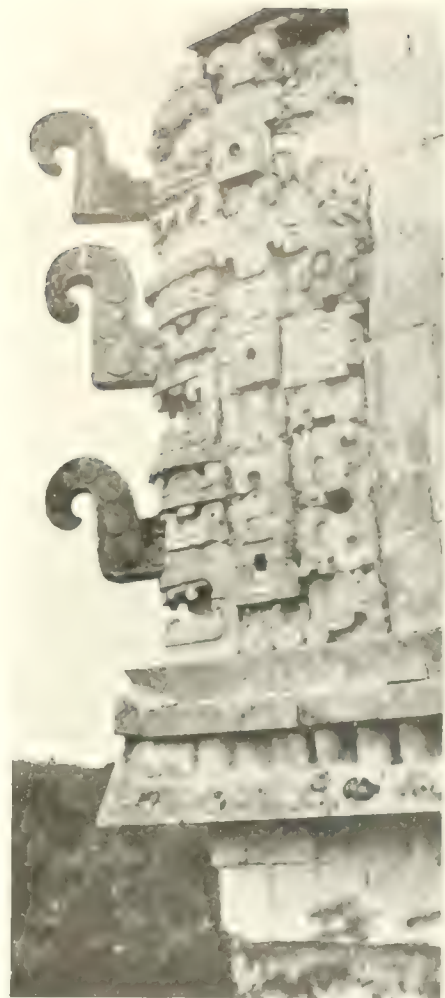
**T**HE mystery which surrounds the numerous ruins scattered throughout Mexico and Guatemala, enhanced by the romance which attends the story of the Spanish conquest, has always attracted a large number of students and enquirers. The literature which deals with the archæology of Central America has already attained considerable proportions, and the theories which have been enunciated are remarkable for their variety. Books, however, which give a comprehensive idea of the remains are few, and, in cases where the subject has been treated in detail and with scientific accuracy, expensive. A good idea of Mexican architecture may be gathered from the interesting album of photographs by Mr. C. G. Rickards, reproduced in collotype, by Mr. H. E.

Shrimpton.<sup>1</sup> This album, which is shortly to be followed by a second, consists almost entirely of illustrations, the few pages of text by Mr. Rickards being purely introductory and descriptive of the plates. The area covered by the book lies entirely within the Republic of Mexico, and embraces the provinces of Yucatan, Chiapas, Oaxaca and Puebla. Though this area contains the ruins of buildings raised by two peoples, Maya and Nahua (including Zapotec), yet the book is illustrative almost entirely of Maya architecture. The only non-Maya remains of any importance which are figured are those of the Zapotec; and the Zapotec, though probably of Nahua stock, yet in their architecture seem to have been profoundly affected by Maya influences.

<sup>1</sup> *The Ruins of Mexico*. By Constantine George Rickards. Vol. I. H. E. Shrimpton, Regent Street, London, W. 1910. Price 2gs.



(A) MAYA PYRAMID, CHICHEN ITZA



(B) SOUTHERN WALL AT CHICHEN



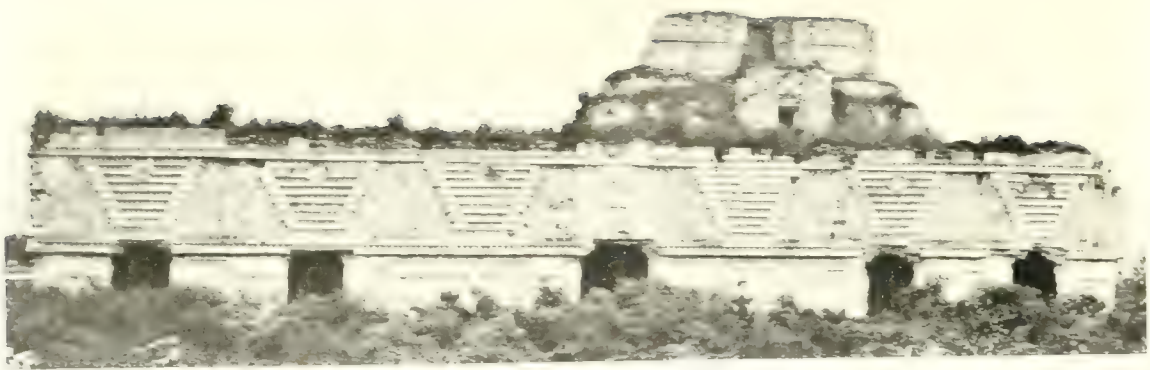
(C) DOORWAY AT CHICHEN



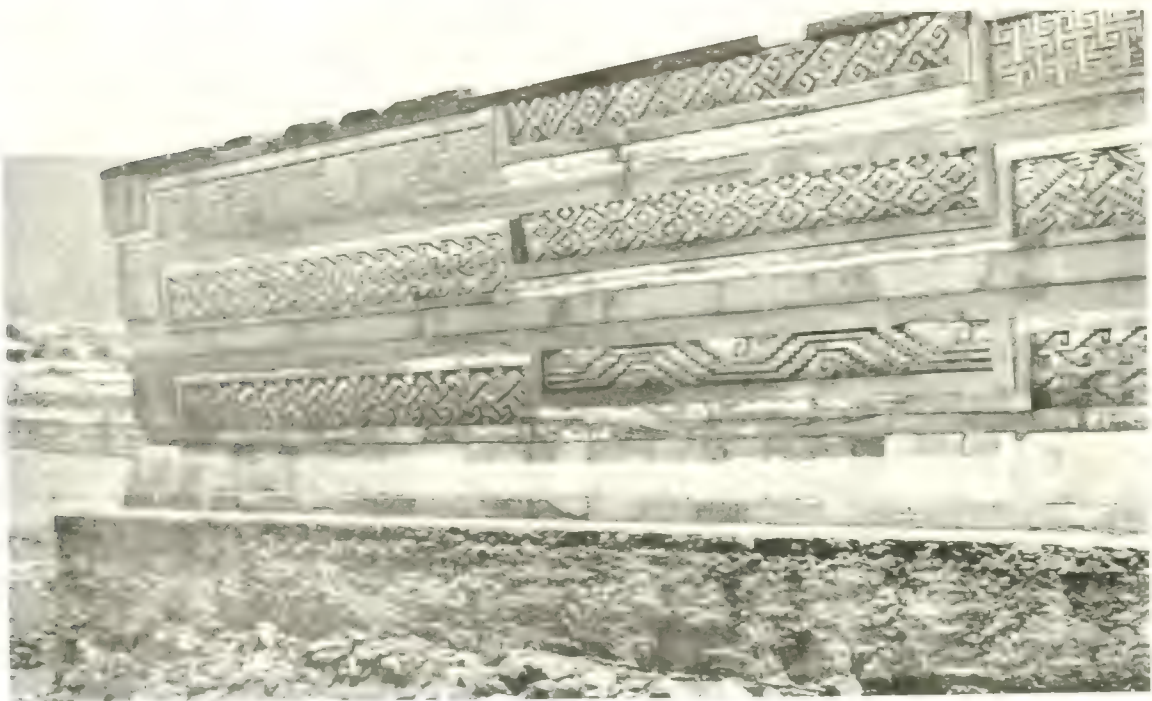
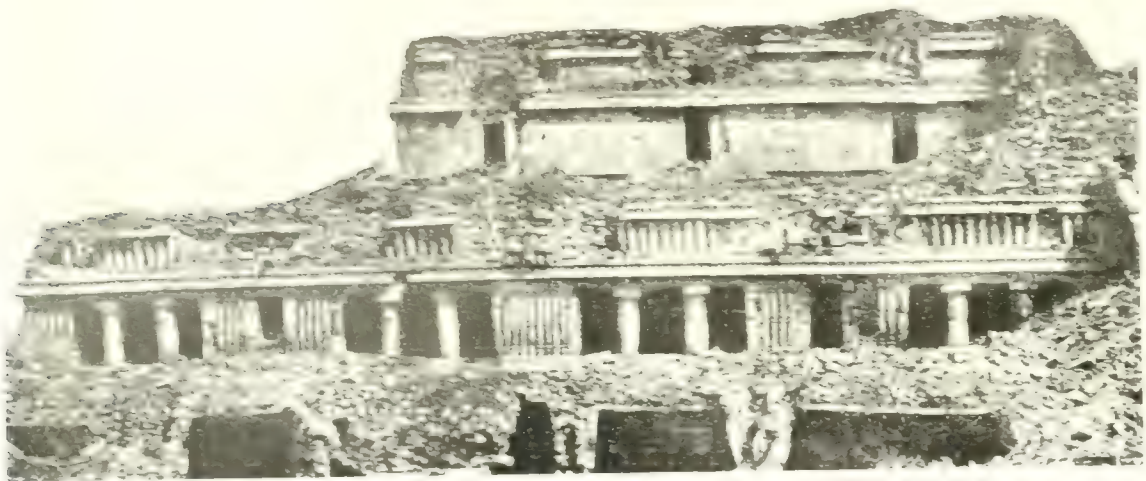








100. Temple of the Sun, Peru.



101. Temple of the Sun, Peru.

## Some Features of Mexican Architecture

The physical geography of Central America was favourable to the rise of the art of building in stone; in the Maya territory, particularly in Yucatan, exist massive beds of limestone, which have become broken up in places by sinkage, and offer almost inexhaustible material to the builder. Near Mitla, an even more tractable material was afforded the Zapotec in the trachytes of that region. But though material was good and plentiful, it is doubtful whether any but stone tools were at the service of the primitive mason; copper was indeed known, and used for purposes of ornament, and though copper celts have been found, they are by no means numerous, and there is at present no evidence to show that metal tools were ever applied generally to the working of stone. This point is noteworthy, since it throws into higher relief the skill of the primitive architect.

A striking feature of Mexican architecture is the almost invariable presence of a substructure, terrace or pyramid, rectangular in plan, and solidly constructed of stones and earth or mortar. The sides of this substructure are faced with stone slabs, dressed smooth or plastered, and the platform at the top is paved with stone or laid with cement. The finest of the Maya pyramids, el Castillo so-called, at Chichen-Itza, is shown in Fig. A [PLATE I]. It is of the "stepped" or terraced variety, and supports a building of the usual rectangular type. Numbers are rather to be avoided save in detailed descriptions, but it is almost necessary, in order to give some idea of the bulk of this, by no means the largest of Mexican substructures, to state that the pyramid is about 200 ft. square at the base, and that the platform at the summit, 80 ft. above the ground-level, has an area of about 400 square yards. Access is gained to the terraces and pyramids by one or more stairways, which in most cases appear to have been added after the completion of the main structure; such stairways are wide and contribute in no small measure to the imposing effect of the whole building. On either side runs a stone balustrade, often sculptured to represent a colossal snake, the head of which, with open mouth and protruding tongue, rests upon the ground at the foot of the stairway. It is probable that the pyramid and terrace are developments of the more primitive mounds, a highly characteristic feature of North American archaeology, notably in the Mississippi valley.

Though the substructure is an important element in Mayan architecture, it is nevertheless a mere accessory, a mere pedestal upon which to set a shrine or some building dedicated to the use of the priesthood. Such buildings are remarkably uniform in type; local differences in detail exist, but they are slight, and the main features are constant throughout the whole Maya area. Except in very rare instances, the ground-plan is rectangular and the roof is invariably flat, but the

peculiarity which strikes the eye most forcibly is the very deep entablature, covered with ornamentation in relief, which presents almost the effect of a second storey [as in PLATE II, D]. This feature is owing to the method by which the Maya, ignorant of the true arch, solved the problem of roofing. At a certain point in the process of construction, usually immediately above the level of the door-lintel, each successive course of masonry of the front and rear walls was laid so as to overlap the course below in the direction of the interior of the chamber; so that, as building proceeded, the space between was bridged by degrees. As a rule when the two walls had thus been brought close together, a series of blocks laid along the top completed the junction; but in some cases a row of slabs on either side, leaning inwards and supported by the row opposite, carried the vault up to a sharp point. To prevent collapse the angle of the soffit was necessarily high, and as the outer surface of the wall was carried up equally with that of the interior, a deep entablature was formed which afforded a magnificent space for ornament. In most places the face of this entablature is vertical, but at Palenque it "batters" slightly (slopes backwards), thus giving a characteristic outline to the buildings of that neighbourhood. To guard against the falling of the blocks as the arch was approaching its completion, the walls were often supported by transverse poles, many of which still remain *in situ*, and even where these are not to be seen, the presence of sockets in the walls proves that they were once present, at least during the construction of the building. The form of arch described above was occasionally employed in the construction of doorways, as shown in Fig. C [PLATE I], which might well be the vertical section of a chamber at right angles to its greater diameter. The enormous weight of the roof constructed on these principles necessitated a proportionate thickness in the walls, and the method was wasteful both of material and labour. Professor W. H. Holmes has computed that two-thirds of the bulk of an ordinary single-chambered building is solid masonry, and in the case of the so-called "Governor's Palace" at Uxmal, if the substructure be taken into account, that the mass of masonry is to the chamber space in the proportion of 40 to 1.

As regards the actual masonry, the core of the walls and roof is formed of conveniently sized blocks of stone set in a thick matrix of excellent mortar; the facing consists in stones usually dressed smooth on the outer side, and admirably fitted one to the other on the surface. Most of them are slightly wedge-shaped, and are set in mortar as a tooth in the gum, so that great solidity is given to the whole structure. Where the wall is veneered with slabs, these are similarly bevelled



## *Some Features of Mexican Architecture*

from the edges, so that the matrix of mortar in which they are set penetrates nearly to the surface. Such devices to acquire solidity were rendered necessary owing to the fact that the Maya had not recognized one of the most important points of stone-laying, namely, that the regular breaking of joints and bonding of corners is essential to permanence of structure, and that facing slabs require transverse bonding-stones to render them secure.

Doorways are, in the main, simple rectangular openings, with square jambs supporting a lintel of wood, or, less usually, of stone. In the larger buildings the entrance is divided by means of pillars into two or three openings, each with its own lintel, [PLATE II, E]. These pillars are square or round and usually simple in form, sometimes covered with sculpture or mouldings. By far the finest, however, are those at Chichen-Itza, which represent feathered snakes, with their heads on the ground and their tails reared aloft. Monolithic pillars within a building to support a flat roof, probably of wood, occur in the Zapotec remains at Mitla. The use of wooden lintels has in a large measure contributed to the destruction of many of the buildings; once these have decayed, the mass of masonry above is dependent solely on the mortar for its support, and collapse has only been a matter of time. It is evident from many indications that lintels were occasionally renewed during the time that the buildings were yet in use.

The ornamentation of these structures is a subject to which a whole volume might well be devoted. Decoration in the main was confined to the entablature and roof, though rows of pilasters are occasionally seen on the lower face of the buildings [PLATE II, E]. Additional space for embellishment was often obtained by the erection of a false front above the coping stones, or, as at Palenque and Uxmal, the building was rendered more imposing by the addition of a longitudinal roof-crest, often of considerable dimensions. The designs in high relief are composed of a mosaic of blocks, each separately carved and fitted into its proper place in the design. The magnitude of the labour involved may be estimated from the fact that in one of the courts at Mitla [similar to PLATE II, F], according to the computation of Professor Holmes, over eighty thousand mosaic blocks have been used to complete the decoration. More than this, the laying of these blocks does not correspond exactly with the design, so we are forced to conclude that each one was specially shaped to accord with its neighbours. Such methods of building up a large design, no less than the good proportions shown by the entire structure, lead to the further conclusion that the primitive architect worked from a carefully prepared plan. Stone carving was not the only method of decoration; in many "cities" stucco played an equally important part, moulded over

stones of suitable size set in the face of the wall or even over a regular skeleton of limestone slabs. Plain mural surfaces were finished with plaster, and sometimes ornamented with frescoes in colour, and reliefs of stone and stucco were embellished with various pigments, black, white, red, blue, yellow, and green. The ornamental motives are extremely varied, figures of men and animals and geometrical patterns are blended in the design, or, as at Mitla, the art is purely geometric [PLATE II F]. It is hardly safe to make a distinction between the two forms; the figures are obviously introduced for purposes of mythological symbolism, and the degeneration of such figures into geometric patterns is a frequent feature of primitive art. Indeed, many of the figures, particularly where carved in stone, are treated geometrically. Some of the most peculiar are the remarkable masked faces at Uxmal, in which the nose of the mask is prolonged into a kind of trunk, well-shown in Fig B [PLATE I], but, besides the human form, figures of snakes, birds, jaguars and turtles are of frequent occurrence. The ceremonial and symbolic purpose of the designs leads, perhaps, to barbaric overcrowding of detail, which is rather in contrast with the severe outline of the buildings, but the general effect is rich, and the darker shadows underlying the higher reliefs are well distributed. The varied geometric designs of Mitla, scrolls, frets, lozenges and the like, are tastefully arranged in panels proportionate to the mural space, and give rise to the supposition that, though doubtless symbolic, they may be a translation into stone of textile designs. The nature of the ornament on these buildings makes it almost certain that the buildings themselves were constructed to serve some ceremonial purpose. Probably the actual habitations of the population were constructed of the same frail materials which are used by the natives of the present day, and have therefore long since disappeared. Certainly the very presence of such imposing structures implies a far larger population than could be housed within them.

The inner arrangement is simple: in the most elementary form a plain rectangular apartment; in the most elaborate, a series of such apartments. A second storey is a rarity, and of interior furniture there is no trace unless a sculptured or stucco tablet in an interior shrine be regarded as such, or the "dumb sheaves" usually found on either side of a doorway be taken as evidence of vanished textile hangings. Of the grouping of buildings little is to be said; pyramids stand alone, the buildings on simple terraces are often arranged to form a quadrangle, or a series of quadrangles as at Mitla. Most of the features to which allusion has been made above are illustrated in Mr. Rickards' book, while for detailed descriptions the student may be referred to the works of







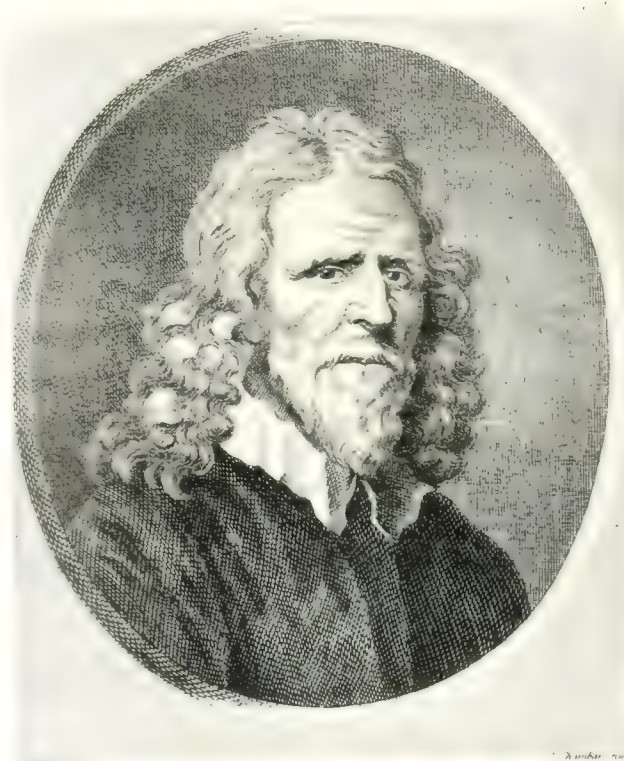
ALMA MATER GALLERY



(L) HERMITAGE COLLECTION, S. PETERSBURG



ALMA MATER GALLERY



J. J. VAN NELLE, 1778, FROM THE ORIGINAL AT HOUGHTON

THE NATIONAL PORTRAIT GALLERY  
 THE NATIONAL PORTRAIT GALLERY

## Some Features of Mexican Architecture

Maudslay, Holmes, Charnay and others. To one locality perhaps Mr. Rickards's photographs do scant justice, namely Palenque, but this is mainly owing to the vegetation which obscures the details of this remarkable site. Nevertheless on the whole they give a good picture of Maya architecture,

which with all its faults, judged by modern standards, is practically the only relic of, not perhaps a civilization, but at least a magnificent barbarism, containing in itself the promise of a fair future but for the blighting effects of contact with the white race.

### NOTES ON VARIOUS WORKS OF ART

#### TWO RECENT ADDITIONS TO THE NATIONAL PORTRAIT GALLERY

TWO seventeenth-century portraits recently acquired by the National Portrait Gallery afford an illustration of the manner in which the identity of portraits, even of celebrities, is so often lost. One might almost imagine them to have been among those nameless portraits seen by Evelyn which provoked him to remark "Our painters take no care to transmit to posterity the names of the persons whom they represent; through which negligence so many excellent pieces come after a while to be dispersed amongst brokers and upholsterers".

#### PORTRAITS OF ABRAHAM VAN DER DOORT.

One vigorous piece of painting, the head of an unknown but remarkable-looking man, brought casually to the Gallery for inspection in a dilapidated condition, was recognized as an original portrait of Abraham van der Doort, and purchased by the Trustees [PLATE, A]. Walpole says much about Van der Doort, a Dutch artist, who was patronized by Henry, Prince of Wales, and afterwards, on the accession of his brother, Charles I, appointed Medallist to the King and Keeper of the Cabinet. In the former capacity he was designer to the mint, and in the latter he compiled the well-known catalogue of the Royal Pictures, etc., first published by Bathoe in 1757. He died in 1641. The earliest definite evidence as to the portrait which we possess is the mezzotint engraving by Valentine Green [PLATE, C], dated 1776, made from a drawing by G. Farington, after the picture at Houghton. Green, it is true, calls the portrait that of Dobson's father, but this mistake was pointed out and corrected by Horace Walpole in the 1798 edition of his works,<sup>1</sup> and the print by Chambers illustrating that edition and corresponding still more closely than Green's with the National Portrait Gallery picture, bears the name of Van der Doort [PLATE, D]. Meanwhile, in 1779, the Houghton Collection had been sold to the Empress Catharine II, and with it the portrait of Van der Doort, now at S. Petersburg under Dobson's name [PLATE, B]. But this S. Petersburg picture agrees

far less closely both with Dobson's style of painting and with the engravings than does the picture recently acquired for the nation. This last corresponds with the print even in such minor points as the details of the falling curls, while the Hermitage picture differs not only in small details, but even in the general modelling and lighting, the shape of the skull, and the parting of the hair. The technical style of the two pictures differs no less radically. That in the National Portrait Gallery is certainly of Dobson's period, and shows his characteristic warm brown underpainting, though the effect is more dramatic and Rembrandtesque than in any other work of his which is known to us. The S. Petersburg picture is worked in the loose liquid manner of the latter half of the eighteenth century; is much more weakly drawn and modelled, and suggests the Wardour Street "school" of Reynolds rather than a great pupil of Van Dyck.

Moreover, its peculiarities prove, on examination, to be exaggerations of peculiarities in Valentine Green's mezzotint, which do not appear in the more literal line engraving by Chambers. We are thus driven to the suggestion that the Hermitage picture is either a copy from the mezzotint, or perhaps is Farington's "drawing"<sup>2</sup> from the original, which Valentine Green had used as his model in 1776. How and when this copy came to be substituted for the original is a mystery we cannot attempt to solve.

C. J. H.  
J. D. M.

#### PORTRAIT OF SIR THOMAS TYLDESLEY.

A second painting, recently bequeathed to the gallery by the late Mr. S. M. Milne as a portrait of *General Lambert*, by Robert Walker, once formed part of Lord Hardwicke's collection at Wimpole, whence it passed to its late owner at the sale in 1888. This picture, somewhat in the nature of a fortunate sketch, represents a man in the prime of life, bust size, three-quarters to the left, wearing armour and a rare medal suspended from a chain round his neck. A comparison, however, of this bequest with the portrait of Lambert already in the gallery showed that the two pictures could not represent the same person. The authenticity of the portrait of Lambert in the gallery is unquestionable; it belongs to a type which agrees

<sup>1</sup> The print is inscribed "Dessin par G. Farington, delt."

<sup>1</sup> Walpole's works, 1798, Vol. II, p. 259: "In four different MSS. of Vertue I find that this picture belonged to Richardson, and is certainly the portrait of Van der Dort, keeper of King Charles's pictures, and who, on having mislaid a fine small picture, and not being able to find it when asked for it by the king, hanged himself".



## Notes on Various Works of Art

with the early engraving by F. Place and the larger and perhaps archetypal painting in the possession of Sir Mathew Aincotts Wilson, of which several variants exist.

By means of a drawing in the Reference Library of the Department, made in 1835 by W. Derby from a painting in the possession of Sir William Hulton, Bart., of Hulton Park,<sup>1</sup> I have succeeded in identifying this so-called portrait of Lambert as Sir Thomas Tyldesley (1596-1651), the royalist general. Tyldesley fought with distinction at Edgehill, 1642, in command of troops raised by himself, and after the king's death continued to struggle for the royal cause, but was defeated and killed at Wigan Lane, where a monument was afterwards erected to his memory on the spot where he fell. An important feature in the identification of this portrait is the medal which Tyldesley is wearing. Although hastily sketched, sufficient of the subject is revealed, shewing an equestrian figure with both fore-feet of the horse raised. Three medals struck during the Civil War correspond with it in design, and of these only two need be considered. They are known as the Edgehill medal,<sup>2</sup> commemorating the battle fought on October 23rd, 1642, and were adopted by both Royalists and Parliamentarians. Rawlin, the engraver of both medals, utilized the figure of Prince Charles on horseback on the reverse of the Royalist version as the obverse of the Parliamentary, but omitted the letters C. P. from the latter. Though similar in this respect, the other side and their borders differ. Mr. Grueber, Keeper of the Department of Coins and Medals, British Museum, kindly examined the medal in the painting, and expressed his concurrence with the opinion that it is the Royalist and not the Parliamentary version of the Edgehill medal. There does not appear to be any record that Lambert was present at Edgehill, although a Parliamentary regiment which fought there was afterwards known by his name. It is, therefore, not surprising to find Tyldesley wearing a memento of an engagement of which he had good reason to feel proud, but it is curious that in the great National Portrait Exhibition of 1866-8 General Lambert should have been represented only by a picture which proves to be that of a distinguished cavalier.

J. D. M.

### "A FORGOTTEN FRENCH PAINTER: FÉLIX CHRÉTIEN"

IN reference to Mr. P. G. Konody's most

<sup>1</sup> The portrait was engraved by J. Cochran for Baines's *History of the Civil War*, 1835, Vol. III.

<sup>2</sup> The obverse of the medal will be found in *Medal Illustrations* (British Museum), Plate XXVI, and in Mayo's *Medals and Decorations of the British Army*, 1828, Vol. I, Plates V and VIII.

interesting comment on the article<sup>1</sup> written by Mr. Martin-Holland and myself on Félix Chrétien, may I be allowed to say at once that I feel sure Mr. Konody's suggestion is correct—i.e., that the companion picture sold with Holbein's *Ambassadors* at the Beaujon sale of 1787 was no other than Chrétien's *Moses and Aaron before Pharaoh*? Notwithstanding certain inaccuracies of the Beaujon catalogue, such as occur also in the account of Holbein's picture which immediately follows, the general terms of No. 16 fit Chrétien's painting too closely to admit of doubt as to the work referred to; and the matter is clinched further by the allusion to the very unusual feature of the names of the personages being inscribed on their robes. As I am absent in Italy at the present time, I cannot refer to Mr. Martin-Holland, but I feel sure he would unite with me in congratulating Mr. Konody on the very important piece of additional evidence his perspicacity has brought to light.

MARY F. S. HERVEY.

### A HUNTING PARTY, BY AELBERT CUYP

THE painting by Aelbert Cuyp, of which through the kindness of its owner, the Rev. A. E. Clementi-Smith, we are enabled to give a reproduction has hitherto escaped the notice of critics. The subject is a favourite one with the painter, just one of the scenes of comfortable well-to-do life, which Cuyp himself seems to have enjoyed. It represents a company of sportsmen, who are preparing for their day's work and have met at sun-rise on a knoll overhanging the sea near Dordrecht. A lady in a blue riding habit is seated on her horse, conversing with a gentleman, who has dismounted. A huntsman in Cuyp's familiar red jacket is attending to the dogs. In the middle distance a herd of cattle, one of which is being milked, is resting by the water-side, while herds-men are standing or sitting about. Rising ground completes the background, the whole landscape being bathed in the warm golden light of the morning sun. The picture is painted on panel measuring 36 inches high by 45 inches wide and is signed. It cannot be identified with certainty in Smith's Catalogue Raisonné, but is possibly that catalogued in the new edition by Dr. Hofstede de Groot as "No. 619, C, *Starting for the Hunt*. Two mounted cavaliers with some greyhounds are starting for the hunt. Cattle are standing up or lying down. A girl milks a cow. Panel. Sale—Amsterdam, Dec. 3, 1827, No. 13 (92 florins, Meyer)".

<sup>1</sup> See Vol. XIX, pp. 48, etc., and 106, April, May, 1911.



A HUNTING PARTY. BY ALBERT CUYP. REV. A. T. CLEMENT SMITH'S COLLECTION.





## REVIEWS AND NOTICES

### THE CHURCH OF THE NATIVITY AT BETHLEHEM. Batsford. 30s. net.

THIS venerable church has been made the subject of a sumptuous monograph published on behalf of the Byzantine Research Fund. It contains two double plates in colour of the mosaics; valuable plans, sections, elevations and architectural detail drawn by Mr. W. Harvey on the spot, and numerous photographs. The text is contributed by Mr. Harvey, Professor Lethaby, Mr. O. Dalton of the British Museum, Mr. H. A. A. Cruso and Dr. A. C. Headlam. In plan and dimensions the church ranks with the great Roman basilicas, such as S. Paul *extra muros* and Old S. Peter's; like them, its nave is flanked by double aisles; it differs from them in the fact that its transepts have apsidal terminations; perhaps we may connect this trefoil plan with that of the Schola or mortuary chapel of Pagan and Christian Rome. In front is a covered narthex, as in some of the basilicas at Rome; the nave terminates to the east in an apse. The church is set out symmetrically and accurately, and is therefore probably of one date. The columns are polished limestone monoliths and carry an entablature of wood; in Old S. Peter's also the columns of the nave carried entablatures, but of masonry. Beneath the transept is the famous Grotto of the Nativity.

The church has long been attributed, wholly or in part, to the Emperor Justinian, chiefly on the strength of a story in the Arabic chronicles of Eutychius, which, however, were not written till the tenth century and contain matter of obviously legendary character respecting the emperor. Many of its details may be paralleled in the Palace of Diocletian at Spalato, built a few years before Constantine began his reign; this has chambers with the trefoil plan, square-headed doorways with flat arches of joggled voussoirs, and windows constructed with arches of seven or nine voussoirs; all of which peculiarities recur in the Bethlehem basilica. The apses are of dressed stone; the rest of the church has wooden roofs covered with thick sheets of lead. The British Museum possesses a valuable model of the church, acquired not later than 1847.

The interior once possessed a gorgeous colour scheme, such as that with which we are familiar in S. Mark's, Venice. The walls of the aisles and the narthex were plated with marble, and those of the nave with mosaics; in 1484 a visitor recorded that the polished columns and slabs still shone like a mirror. When the mosaics were fresh and splendid, they were famous all over the East; little now is left. Fortunately, Ciampini in 1863 engraved a complete and restored view of the mosaics on the north side of the nave. From various sources it would appear that the Annunciation was figured on the central apse and the Nativity on that to the south; on the nave walls were scenes from the Gospels, and on the columns

were painted tall figures of Christ, the Blessed Virgin and Saints. Several of these painted figures have inscriptions; and as among them are S. Canute and S. Olaf, they can hardly be earlier than the twelfth century. The whole church is grouped round the Cave of the Nativity, the rocky roof of which may perhaps have once been visible in the centre of the crossing, just as is the rock of the Holy Sepulchre in Constantine's basilica at Jerusalem, and the base of S. Simeon's pillar in the open centre of the crossing of the Syrian basilica of S. Simeon Stylites. Along each side of the nave wall was a low band of mosaics representing the ancestors of Christ, above which, and below the clerestory windows, was a much broader zone consisting of conventional representations of the general and provincial councils; on the west wall was a Tree of Jesse. The mosaics resemble so much those of the Mosque of El Aksa at Jerusalem, which were executed for Saladin by Byzantine artists in 1187, that they can hardly be of earlier date. One of their characteristics is the use of vegetative scrollwork not composed of leaves and branches, but of vases, colonnettes and wings, for which a Persian origin may be postulated. The materials used were chiefly glass, but cubes of limestone and squares of mother-of-pearl were used for the larger round and pear-shaped spots. The background is of gold cubes, consisting as usual of a sheet of gold foil fixed to one surface of the cube and protected by a film of transparent glass.

A novel and interesting section of the volume gives accounts of visits to the church as recounted by pilgrims and others who visited it. The earliest is that of the Bordeaux pilgrim, who, writing in 333, says definitely "*Ibi basilica facta est, jussu Constantini*". Eusebius, writing between 337 and 340, says that the Empress Helena visited Bethlehem and dedicated two temples, one of which was at the Cave of the Nativity; similar testimony as to Helena's work is borne by Socrates and Sozomenes, the first writing in the fourth, the latter in the fifth century. S. Aetheria, writing between 529 and 534, says that Constantine decorated the fabric with gold, mosaic and precious marble. None of the above, nor any of the other visitors to the church, seem ever to have heard it included among the sixth-century work of Justinian; and as there is little of the architectural detail that is Byzantine in character, and much that can be correlated with work in Rome and Spalato, it may fairly be concluded that the church was built by the Emperor Constantine soon after the Peace of the Church in 312.

With the ascription of the church to Justinian may be dismissed also doubts as to the authenticity of the site of the Cave of the Nativity. It is known that the Emperor Hadrian, about the year 117 A.D., erected heathen temples at Jerusalem, one to Jupiter Capitolinus on the site of the

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Jewish Temple, the other to Venus on the site of the Holy Sepulchre. Jerome declares that he also built a temple to Adonis; "in the very cave where the infant Christ had uttered his earliest cry, lamentation was made for the paramour of Venus". Justin Martyr, writing A.D. 155-160, tells us that "Joseph lodged in a certain cave near the village". Origen, writing in 249, says "in Bethlehem is shown the cave where He was born, and this cave is well known in these parts, even among those who are not believers, as the place in which Jesus was born". The curious part of the legend is that the Gospel narratives describe the Nativity as taking place in a stable, not in a cave. But this is no grave objection; the hill country of Palestine abounds in caves; and these were and are still utilized as stables. In a folio volume on which has been expended so much labour and thought it is to be regretted that several of the photographic illustrations are of inferior character; some are flat, some are out of focus, some mere smudges; in bright Eastern light it should have been possible to show the textures and crannies of external walls with microscopic accuracy. But that is the only fault we should wish to find with a work which will become the classic authority on the subject, and also reflects the greatest credit on all the collaborators, especially on Mr. Harvey, whose indefatigable industry in measuring, planning and sketching both the church and the mosaics is beyond praise. F. B.

DALMATIEN'S ARCHITEKTUR UND PLASTIK. Von  
GJILJE M. IVEKOVIC. Wien, Anton Schroll and Co.  
32 Hells.

IT is intended to bring out about ten portfolios, each containing forty photographic plates and sixteen pages of explanatory text, the idea being, as explained by Mr. Ivekovic, to preserve a record of the characteristic features of Dalmatia before they are irrevocably lost. Hitherto Dalmatia has scarcely been touched by the restless spirit of modern progress, but in the last ten years a change has begun and is rapidly beginning to alter the face of this almost forgotten country. It is impossible to hope that its present character will be maintained, and just as the tourist has found out its charms, they will inevitably begin to disappear. Such a publication as this is therefore deserving of a warm welcome. The reproductions are admirably done. The present volume deals entirely with Traù, and gives a few general views beside reproductions of particular buildings. As Traù was destroyed more than once in the twelfth century, little remains therein of the earlier art for which other parts of Dalmatia are so celebrated. These reproductions show it as a provincial Venice, using the characteristic forms of Venetian architecture and sculpture from the thirteenth to the sixteenth centuries, but the Venetian language is spoken in dialect; the sculpture is less elegant, with a clumsy

but naïve fantasy which is not without its charm. The main porch of the Cathedral is a remarkable instance of this; the Baptistry too is a strange and original conception containing the oddest mixture of heavy Renaissance pilasters and niches below, ending in a florid Gothic roof with exaggerations of the characteristic Venetian version of the acanthus. In other parts we find imitations of the sculpture of the Lombardi and of sixteenth century campanile. It is not surprising that artists who kept so closely as this to the Venetian traditions occasionally afforded masters to Venice itself. We look forward with pleasure to the forthcoming numbers of this valuable publication.

### JAPANESE TEMPLES AND THEIR TREASURES.

Compiled by the Department of the Interior, Japanese Government. Tokyo: Shimbi Shoin.

IT is impossible to do anything like justice in a review to the incredible wealth of artistic beauty that these three superb portfolios contain. The reproductions are done with that extraordinary perfection of craftsmanship of which the Japanese alone have the secret, especially when, as here, they employ collotype. The first volume is devoted to the architecture and decorative carving of the temples themselves and is supplemented by outline plans, elevations, and sections by the help of which, with the introductory text, the European student can get at least some faint idea of their extraordinary splendour and magnificence, though it would probably be far more difficult for us to understand the principles of an architecture which has developed so entirely out of carpentry, than it is for us to follow the oriental genius in its plastic and graphic expressions. Many of the plates devoted to the painted decorations of the ceilings and internal woodwork are admirably reproduced in colour, and give one an idea of the extremely methodical system of colouring followed by the early Japanese designers. Particularly curious is the constant repetition of the method known as "cloud lining" which consists in surrounding the darker masses of the design with stripes of the same colour gradually becoming paler.

The second volume is devoted mainly to the earlier sculpture, and it is this part perhaps which contains the most surprising revelations for the Western student, however well he may have been prepared for them by isolated specimens brought to this country. Many of these figures strike one by their similarity to the finest examples of French twelfth century sculpture; one may cite in particular Plate 177 representing Kokuzo of Kondo from the Horyuji Monastery at Nara. One is struck by the extraordinary similarity of this with the elongated figures that surround the entrance to certain French cathedrals, only we have here an art that while remaining equally primitive as regards its main forms, shows an incredible subtlety, no less in the treatment of surface and



lines than in the psychological conception of the movement and expression of the figure itself. Even stranger and more disconcerting in its remoteness from the moods of Western life is the Kwannon of the same monastery, Plate 182. The Western mind grasps with difficulty, though with fascinated wonder, the idea conveyed here of total abstraction from the ordinary impulses and desires of life. One may doubt whether feeling for the rhythmic movement and pose of the figure has ever been carried to such a point of subtlety without any loss of simplicity as in some of these figures of the Suiko period which ended in 644. This particular expression seems to be the result of the first flush of Buddhist influence upon a people like the Japanese, gifted with the subtlest intelligence but less apt than their Chinese neighbours to dwell upon sublime and transcendent realities. In the very early terra-cotta of an Angel, Plate 191, from the Okadera Monastery, and in the somewhat similar painting of the Tama Mushi shrine, from the Horyuji Monastery, of which an admirable reproduction was seen at Earl's Court, there is evidence of the influence of Han terra-cottas. Plate No. 203, a brocade from the Horyuji Monastery, is of peculiar interest since the design is quite clearly imitated from a Sassanian original, though the actual forms of the confronted horsemen have been translated into Chinese. In the succeeding Hakuho period 645-710, fresh influences come in, Tang influences from China, Persian designs, and finally, full-fledged Buddhist art from India. The great example of this period is the Yakushi Trinity in the Yakushiji Monastery, the pedestal of which shows a style which strikes one as more exotic than anything else in oriental art. It is difficult to conceive what particular mixture of influences can have given rise to this strange production, though apparently Tang influences predominate. Before we come to the paintings proper, we get on Plate 215 an extraordinarily beautiful pictorial design executed as a hanging, in the style of the purest Buddhist art. In the wall paintings of the same period, Plate 219, we get the strongest evidence of Indian influence—these heads might almost have been taken from the Ajanta frescoes if it were not for their greater perfection of execution, due to that purely æsthetic bias so characteristic of the Japanese and so faintly felt even in the greatest creations of Indian art. With the Fujiwara period from the end of the ninth century we begin to find a definitely national style. Up to this time, though there are evidences of the peculiar Japanese genius, it only makes itself felt in modifications of styles borrowed from the mainland. Indeed, each fresh discovery of the long lost remains of Tang art in central Asia only makes the dependence of Japan upon this art more apparent. But the Fujiwara period begins at the moment of

the decay of the Tang dynasty and the interruption of official intercourse between the two countries. One of the earliest and greatest expressions of the new national spirit is the Amida of Howodo, No. 313, where for the first time the type of the Buddha is modified in the direction of the Japanese facial character. Yet even here, so averse was the oriental artist from those sudden artistic revolutions with which we are so familiar in the West, what strikes us most is the continuity with the older Chinese tradition. The quality of the new national style is more apparent in subjects of a more realistic nature such as the portrait statue of the prince Shotoku expounding the Sutra at the age of seven, Plate 329. This, however, belongs already to the later Fujiwara period. The painting of the Fujiwara period is seen to perfection in the Amida and Twenty-five Bosatsu of Koyosau, Plate 319, 322, and the almost more mysterious Amida of the Hokkeji Nunnery at Nara which is already familiar to us through the reproductions in the "Kokka" and the "Selected Masterpieces". This is the period of the utmost technical refinement of painting and the use of Kirikane work. The finest examples of painting that were seen last year at Shepherd's Bush belong to this period. With the later Fujiwara Chinese art once more brings in a fresh influence from the rise of the Sung dynasty, an influence which was destined never to fail throughout the history of Japanese art down to modern times. With Sung influence begins the marvellous series of paintings of the Death of Buddha, of Nirvana and of the Re-awakening of which several splendid examples are here reproduced. The Kamakura period—close of twelfth to end of fourteenth centuries—marks the rise of feudalism and the foundations of modern Japan. Two elements conflict in the art of the period, the tradition of native Fujiwara art becoming constantly more and more refined, and the newer Sung tradition from China. With the rise of feudal ideals and the influence of the Zen sect portraiture takes a new importance and some of those profound characterizations are here reproduced, the portrait of the Emperor Homayono, 457, in colours being a very striking example. With the opening of the Ashikaga period the great epoch of distinctively religious art comes to an end, and though the temples contain specimens of later art of which a considerable number are reproduced, the later art of Japan is best studied elsewhere. Being already much more familiar to European students, the comparative weakness of this publication in this respect is not to be regretted. What these superb volumes reveal to us, and that fully for the first time, is the incredible intensity of the creative effort of the early centuries of Japanese history, the sublimity and elevation of thought, the austere perfection of taste, the concentration of the means of expression, and the self-suppression



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of the artist in his efforts to give a visible body to the most remote abstractions of the divine nature, qualities which, with all respect for Japanese art of more recent times, one would scarcely have predicted. The introduction, by two Japanese critics of profound learning, is written in excellent English and gives the European student a clearer survey of the whole field of Japanese art than has ever been made accessible hitherto. The Japanese government deserves the thanks of all lovers of art for a publication so entirely worthy of the treasures which they have in their care. R. E. F.

OLD CHINESE PORCELAIN AND WORKS OF ART IN CHINA. BY A. W. BAHR. Cassell, 30s. net.

THIS book contains 120 plates with their descriptions, illustrating select specimens of a large exhibition of Chinese works of art held at Shanghai in 1908. Twelve of the plates are devoted to enamels, jade and other substances, and the rest to porcelain and pottery. The catalogue was prepared chiefly by Mr. A. W. Bahr, the owner of a considerable number of the exhibits, and it is prefaced by a brief but practical survey of Chinese ceramic history written by Mr. F. E. Wilkinson. Mr. Wilkinson's facts are well arranged and succinctly expressed, but he is surely in error in classing the Yung Lo egg-shell bowls as Fukien porcelain (*blanc de chine*) and in placing the best period of "ruby-back" dishes at the end of the reign of Ch'ien Lung instead of the beginning of that of Yung Cheng. He is too a century early in dating the arrival of the Warham bowl in this country. But these misconceptions are perhaps explained by the strange combination of authorities to whom he refers. The main interest of the book, however, is in the illustrations, which show us what native and European collectors in China regard as a fine collection; and while they undoubtedly include many lovely specimens, it is consoling to think that there is little among them that may not be seen in our London collections. The K'ang Hsi and later periods are well represented on the whole, but the early wares are disappointing if we except the curious vase on Plate V which is called Sung but looks earlier and the surprising "peach-bloom" bowl on Plate XII, which is also called Sung but looks much later. The more familiar types of Ming porcelain are illustrated; but the description "early Ming" seems to have been indiscriminately applied, and many of the specimens so named have no convincing Ming characteristics. This is particularly the case with the Fukien porcelain, which is nearly all labelled "early Ming"; and even Lord Kitchener's beautiful vase (Plate XXII) might well have been dated considerably later. Altogether the attributions of the older pieces are surprising. On Plate I the vase described as Han is surely Sung. On Plate II "the lamp and cover of the

Five Dynasties" appears to be a Han granary urn, and the Sung covered incense-burner has all the air of a Han piece. Similar instances could be multiplied if space permitted. With regard to the later wares we might reasonably expect, in a catalogue prepared in China and with Chinese collectors actually assisting, some fresh light on the subjects of the painted decorations or at any rate full and correct readings of the marks and inscriptions. In the first respect the descriptions are sadly unilluminating, and in the second they are positively remiss. To take a few of many instances: On page 109 we find "marks, six characters, Ming mark, in double ring." What Ming mark? A bowl on Plate XXXIV has "mark, characters in a double ring, Wan Li". But the illustration shows *eight* characters, and it should be an unusual and interesting mark. Unfortunately, the web of the half-tone has made them illegible. On Plate LXXV, a so-called "birth-day plate" has "in the border four medallions containing the character longevity." In this case the characters are legible and read *wan shou wu chiang*, "a myriad longevities without ending." The illustrations in half-tone are on the whole extremely good, and the coloured plates, twelve in number, made from "careful paintings by the Chinese artist Wong Chun hai" are pretty pictures but fail to conjure up the porcelain originals. The vases are fancifully displayed on picture scrolls and are thus rendered flat like a draughtsman's designs rather than as objects in the round.

R. L. H.

UEBER DEN BEGRIFF DES MALERISCHEN IN DER PLASTIK. Von Dr. Ph. SCHWEINFURTH. Heitz und Mundel.

RELYING upon the principles of Hildebrand, and the ingenious generalisations of J. Lange, the author sets out to traverse Greek and Italian sculpture, with a view to discovering what sculpture owes to the "pictorial" for its effects. He tells how the sixth and earlier fifth century statues were entirely bound by a rhythmic or architectonic ideal, and how Myron and Pheidias first combined these spatial values with organic or functional values into a new unity. Myron excelled in movement because, according to Hildebrand, his statues show you not only the movement of the moment, but those which immediately precede and follow it. Whether they do perform this little miracle or not, and whether this is a sound criterion of excellence of movement in art (which to my thinking is no æsthetic sensation at all) may be a matter of doubt. Pheidias, it says, did not attempt absolute movement, but succeeded in representing the entire organic life, thereby making a psychic harmony. Over against this spatial-functional unity Praxiteles invented the beauty of the human body in the sense of the Platonic Eros. The easy

pose of the Hermes, the subtle evanescence of the muscles give the statue a warmth of life that overflows its spatial scheme, which at once produces an "atmosphere", and with this word enters the "pictorial" in sculpture. Whilst the Pheidian statue gives merely a conception of life, the Praxitelean pictorial gives you life itself. But, in spite of the author's theory and conclusion, there are some folks who might think the Ilyssos, the schematic Diadumenos, and even the Tenea Apollo more alive than the "atmospherical" Hermes or Satyr. Finally the Pergamene sculpture, with its sparkling play of light and shade, gives not only an atmosphere, but brings about that nexus between the statue and spectator, viz., "Affekt". This also is a pictorial attribute. Renaissance sculpture began with the effort to eliminate the purely plastic in favour of the pictorial; instead of the Platonic Eros it was infused with the mysticism of S. Francis. From the beginning its problem was an atmospherical unity, and not a spatial or rhythmic. Ghiberti solves the problem in his gates, which are unique records of painting with plastic medium. As Ghiberti was father of pictorial space in sculpture, Donatello was the inventor of the pictorial figure, though combined to a high degree with spatial and functional values. After Donatello marble sculpture lost itself in the decorative, only to be modified by classical influence. Thus the bronze workers Pollaiuolo and Verocchio combine the pictorial with the old plastic ideal. Michelangelo arrives, and once again unites the organic body with Platonic beauty into a plastic unity.

Thus we get a definition of what the pictorial is in sculpture, the rendering of actuality by subtle treatment of muscle, the producing of "Affekt" upon the spectator, the free and easy motive, and the rendering of the texture and material by play of light and shade. Dr. Schweinfurth repeatedly asserts that the entrance of the pictorial is not to be identified with degeneration in sculpture, which comes about only when the pictorial oversteps the boundary laid down by an equal share with the rhythmic or spatial values. As an example of such degeneration he cites the Barberini Faun (which, it might be objected, is for all that a masterpiece), though, in another place, the author says that even where the theoretical boundary is overstepped, a good work of art will sanction anything; for instance, Ghiberti's gates. Then what is the validity of these æsthetic criteria? Is not this dualism, this body and soul theory of sculpture, a little superfluous, especially when the "pictorial" is to be discovered, apparently, in all works save those of the fifth century, and is stated to be "organically conditioned" by sculpture? There is architecture that might be called all ornament, there is some that has none whatever, yet both are architecture and admirable according to taste and

period. So too with sculpture, there are the Tenea and the Pergamene figures. How they differ from one another is patent to all, so need we add to our already confused æsthetic notions that of "virtual painting" for the Pergamene figures and some Rococo buildings? The German "Malerisch" school is no longer practical, but is indulging in abstractions, and, when it finds perfection in only the middle period of Greek art, is dogmatizing.  
J. R. F.

JUSTUS VAN GENT (Joos van Wassenhove). Par A. DE CEULENEER, Gent.

THIS monograph, one of the best that has appeared in Belgium for a long time, is published by the Royal Flemish Academy, a very active body which during the last fifty years has issued a remarkable number of valuable works distinguished by their accuracy; this, however, is the first that has been devoted to the life and works of a painter; it deals with that artist, hitherto known as Justus of Ghent, who was the author of the altar-piece of the confraternity of Corpus Domini at Urbino, 1471-1474. His real name, as proved by Hulin and Van der Haegen, is Jodoc van Wassenhove, born, it is not known where, between 1430 and 1435. Joos—Latin Iodocus—is the name of a saint greatly venerated in the Low Countries, whose shrine at Saint-Josse-sur-mer in Brittany was a place of pilgrimage much resorted to in olden times. The similarity of Joos to Joost—Iustus—has led to many mistakes. In 1460, Joos was admitted as free master into the guild of S. Luke, at Antwerp where in all probability, he had learned his art; four years later, October 6, 1464, he became by purchase a free master of the gild at Ghent, in which town he exercised his craft for some years. He was a friend of Hugh Van der Goes, and stood surety for the payment of the gild dues by that painter when he was admitted as free master, May 5th, 1467, as also for Simon Binnynch, January 19, 1468. Shortly after, and not in 1474 as stated by Fierens and others, he left Ghent and went to Rome. We do not know how it was that Van Wassenhove came to be employed at Urbino: whether he was invited thither from Flanders, or later from Rome, to paint a series of 28 half-length life-sized portraits for the studio of Duke Frederic of Montefeltro, in his palace at Urbino. In the seventeenth century, Cardinal Anthony Barberini carried them off to Rome, where they remained until 1812, when they were dispersed. The designing of these occupied him a long time, but they were most probably not painted until after the completion of the altar-piece in 1474, as they show Italian influence. Van Wassenhove certainly designed the whole series, but was assisted in their execution by other painters; Mr. De Ceuleneer is of opinion that three of the portraits were painted by John Santi, Raphael's father,



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and two by Melozzo da Forlì. As regards colour, Van Wassenhove's works show considerable resemblance to Van der Goes's, to whom, however, he was inferior in other respects. Mr. De Ceuleneer shows himself to be well acquainted with all that has been written on the subject, both by his fellow countrymen and by foreign critics, and is far more accurate than the generality of writers in his designation of the subjects of the pictures of which he treats—a rare virtue among art critics.

W. H. J. W.

THE PARADISE OF TINTORETTO. By F. P. B. OSMASTON. Pp. 112. Price 1. 1s. 6d.

PROBABLY anyone could enjoy this picture, even from photographs, if it was not explained to him. Yet it is indeed possible to explain a picture, and Ruskin did it with an art so illuminating and self-sufficient that you do not need to refer to the original. But this art is not practised now; the purely scientific research of date, attribution, technic, etc., has taken its place. Mr. Osmaston's essay falls between the two stools, he wants to describe the picture, but he is born in a critical age; he wants to be critical but seemingly he has not the training for it. The essay is intended chiefly for those who are not privileged to see the *Paradise*; but to devote a long chapter to the description of the colour effect is necessarily futile, especially if he compares it with other pictures in Venice. To those who have seen or will see it this chapter would be even more unnecessary. The author's description of the composition is rather in the nature of an apology. If he writes that 'its sense of atmospheric infinitude which contributes largely to the unity of the whole is that which is mostly repellent to the ordinary spectator,' he would naturally be hard pressed to make the work digestible to such a low class of artistic taste. So for these people's sake he concedes to what is vulgarly thought a limitation in this monster picture, viz., that you cannot see the figures and the whole composition at the same time. Why is it a limitation? The building is one thing, its decoration is another. After giving a list of difficulties that the painter must have experienced in giving the work a formal unity, he says it 'is unquestionably present, it is in fact the most conspicuous feature of the composition regarded as a whole,' which is almost an ambiguous statement. In describing the spiritual value of the picture Mr. Osmaston is somewhat hard on the Christ and Virgin Mary, but he feels for the artist's difficulties and anxiety to make them perfect, which 'considerations serve to explain but not to excuse the result.' With so much explaining and excusing the reader must constantly ask himself, Does the author like the picture or not? Is he holding a brief for it? or is he honestly trying to make

himself enjoy a great work of art? The misprints and wrong references to plates could be overlooked were it not that one finds the style of writing careless in spite of 'the literary merit or embellishment that it may carry,' (as the author volunteers). Almost all of the 200 notes could have been inserted in the text. The last sentence in the book is thirteen lines of suspended parsing ending in an asterisk referring you to the inevitable note! Over and over again there are the phrases, e.g., 'such a writer as Ruskin,' 'a painter such as Tintoretto,' 'a piece of sculpture such as the *Three Fates*,' which are meaningless in view of incomparable subjects he selects. The author's conclusions regarding authorship, literary interpretation, condition of paint would not convince the unlearned reader because, apparently, they are based upon personal impressions and assumptions, rather than upon wide experience and deep authorities. If this is Mr. Osmaston's first essay in Art criticism he has given us the fruits of hard work and laudable ambition. Favourable opportunity, he tells us, induced him to write it; no doubt he will be induced to write his next book under pressure of real conviction and discovery. The plates are admirable, though one would suggest a folding plate for the view of the entire composition, and the book is good to look at and well printed.

J. R. F.

DIE DEUTSCHE MEDAILLE in Kunst- und Kulturhistorischer Hinsicht nach dem Bestande der Medaillensammlung des Allerhöchsten Kaiserhauses. Von KARL DOMANIG. M. 75. 100 Plates. Vienna: Schroll.

AUSGEWÄHLTE RÖMISCHE MEDAILLONS DER KAISERLICHEN MÜNZSAMMLUNG IN WIEN . . . neu herausgegeben . . . von W. KUBITSCHKE. 23 plates and 80 illustrations in text. Vienna: Schroll. M. 20.

THESE two volumes, which we have not previously had the opportunity of bringing to the notice of readers of this Magazine, are valuable indications of the admirable work which is being done by the officials of the Vienna Museum. While some Museums produce detailed catalogues of their collections, and others summary inventories, while some, alas, are content with mere guide-books or even with no publications at all, the authorities in charge of the Imperial Art Collections have adopted the plan of publishing selections on a grand scale. We noticed recently the two fine volumes in which Prof. Julius von Schlosser has made various objects of minor sculpture accessible to students. Dr. Karl Domanig's book describes and illustrates, in a hundred for the most part well-executed plates, the history of the German medal, from its beginning early in the sixteenth century (some earlier pieces are rather coins than medals) to the middle of the nineteenth. (The portrait-medals of the House of Austria he has already collected in another most useful publication.) Half the book is devoted to showing the



artistic development of the medal (such as it is in Germany), with special reference to its connexion with other branches of German art. This portion of the work is especially useful, as in no other volume can one find so convenient a series of illustrations of the styles of the various medallists. Dr. Habich's articles in the Prussian "Jahrbuch" will, it is hoped, cover the earlier period fully, but their completion seems far off, as indeed does even the inception of a corpus of German medals. Meanwhile, though more recent research has already antiquated certain attributions, though, for instance, Flötner will appear less prominently as a portrait-medallist in future books than he does here, yet Dr. Domanig's sumptuous volume, used in combination with Erman's list, is and will long be the most convenient apparatus for the collector and student. The second portion of the book classifies medals according to the way in which they illustrate the history of culture. The artistic value of this section is small, but it is full of curiosities, and sometimes extremely useful to the museum official who is harassed by questions about medals commemorating marriage or baptism, charms and amulets, alchemical or satirical pieces, and the like.

If Dr. Domanig's volume is indispensable in its way, the same must be said of his colleague's selection of Roman medallions. It has been possible to produce twenty-four fine photogravures with descriptive text at a very moderate price by using the plates originally made for Hofrat von Kenner's articles in the Vienna "Jahrbuch" (1883-1890). Thanks chiefly to the remarkable hoard discovered at Szilágy-Sómlýó in 1797, the Vienna collection is unrivalled in respect of the large gold medallions of the fourth century. Especially noticeable are the two large pieces of Valens, bearing the mint mark of Antioch, which in their style contrast so curiously with Roman work of the time, and are rather semi-barbarous imitations than the work of official engravers. Comparison with the ordinary coins produced at Antioch in this reign shows that it is quite impossible that the Imperial mint can have been responsible for such workmanship as these medallions exhibit. We note at the beginning of the selection a piece of Hadrian which, since it bears the "imprimatur" of the Roman Senate, is more strictly an impression on a large *flan* from the dies of an ordinary sestertius, than a medallion proper. The numismatic descriptions are models of their kind; we have only to suggest one thing. Since arrows are used to show the relative positions of the axes of the obverse and reverse types, one of these arrows should have been slanted when the reverse axis is out of the vertical. The formula "Die Achsen fallen um etwa 15° auseinander" (omitted, by the way, in No. 227) could then have been dispensed with. It is to be hoped that Professor Kubitschek

will soon publish his promised commentary on this fine collection of material, so valuable, not merely to the numismatist, but to the student of Roman history and Roman art. G. F. H.

DAS KARTENSPIEL der Kgl. Staats und Alterthumer-Sammlung in Stuttgart. Von MAX GEISBERG. Strassburg: Heitz. M. 16.

THE Stuttgart Museum of Antiquities possesses one of the most remarkable early painted packs of cards that have survived. It consists of 49 cards, out of 52, belonging to four suits, ducks, hawks, hounds and stags. The cards are the work of a miniature painter, not, indeed, of the first order, but of considerable attainments, especially as a colorist; their gay and harmonious tints, with a gold background, and the lively and varied poses of the birds and hounds, combine to make them most attractive specimens of their class. The colour must be taken on trust, but in all other respects this excellent collotype reproduction of the whole pack in full size does ample justice to the originals. The introduction is as masterly and well-considered a piece of work as we are accustomed to expect from the pen of Dr. Geisberg. Apart from the commentary on this particular pack, it contains a most valuable enquiry into the different combinations of suits, and the methods of their use in playing, that prevailed in the fifteenth century. On the evidence of the costumes of the court cards Dr. Geisberg ascribes this Stuttgart pack, which has been held by some superficial observers to be Veronese, to the same district and period, the Upper Rhine about 1440-45, as the famous engraved cards of the "Meister der Spielkarten"; the painter is not, however, dependent for his invention on that engraver. C. D.

ENGLISH SECULAR EMBROIDERY. By M. A. JOURDAIN. Kegan Paul, Trench, Trübner and Co. 10s. 6d. net.

MISS M. A. JOURDAIN'S new book bears evidence of a great deal of research on the part of the authoress, and comprises a mass of more or less reliable information about the origin and characteristics of the different styles of embroidery which have been practised in England at various periods. It may prove useful to the amateur of old needlework who is desirous of conversing, in a superficial way, on the subject, but it must be confessed that little can be said as to its practical utility to the serious student either in the matter of technique, design or history.

Exception may well be taken to the title "Secular Embroidery", for at the time when the excellence of English embroidery made it famous throughout Europe, there was no such distinction between sacred and secular needlework as is suggested by the author's choice of a name for her book. The embroidery used in the Church, for furniture and vestments, differed only in subject, and not always even in that particular, from the

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work used in heraldry, ceremonial garments or domestic furnishing. The same professional embroiderer would undertake the ornamenting of a bishop's cope, a knight's tunic, my lady's court gown, or a royal bed, and make use of exactly the same style of design and stitchery in them all. It was not until embroidery in the Church fell into disuse, and the art itself, to a certain extent, became degraded, that domestic needlework, imitative of tapestry (such as the frontispiece of Miss Jourdain's book), lacework, and woven fabrics, may be said to have begun to be practised. Not only so, but even the domestic needleworkers, more frequently than not, devoted their time and talents to the delineation of religious subjects, thus rendering the title *secular* embroidery inappropriate even for their work.

In the preparation of such a book as the one under consideration, no amount of industry, on the part of the writer, can make up for the lack of technical knowledge of the craft treated of. It is just this qualification that Miss Jourdain does not appear to possess. Very many different kinds of needlework are mentioned, and interesting facts about them quoted from ancient diaries, inventories, etc., as well as from books by modern authors, but the exact character of the work referred to is left far too much to the reader's imagination. For instance, *Turkey work* is several times referred to, but only the very vaguest idea of the manner in which it was done is given. This is only one example, out of many which might be quoted, of omissions which make the volume a disappointing one to peruse, and useless to consult as an authority. It is probable also that it is this lack of technical knowledge which prevented the authoress having sufficient discrimination in the selection of subject-matter and of reliable authorities for quotation.

In short, it appears that Miss Jourdain having industriously collected materials for a history of embroidery has failed to assimilate them herself and weld them into an original treatise interesting to the general reader and useful to the student of this fascinating art. The large square octavo volume is rather imposing in appearance owing to its stout paper, ample margins, large, clear type, and its numerous illustrations. Of the latter, however, many could have well been spared, especially if the remainder had been rendered more definitely illustrative of the details of the subject.

L. H.

THE COMACINES, *For Predecessors and Successors*,  
By W. RAVEN. F.R.S.A., F.R.I.B.A. Elder Stock.  
3s. 6d. net.

THIS nice little book of only eighty pages is unfortunately too much occupied with Freemasonry to be of any critical value. Otherwise the author gives a pleasant *précis* of the history of the

Comacine builders, and apparently with little assistance to his own wits has arrived at a just estimate of their importance as a link between classic and Gothic architecture and sculpture. He has also discovered for himself—as he tells us—the signature “Master Adam” on a pillar built upside down into one of the portals of S. Ambrogio's, Milan. Since he carefully disclaims all knowledge of the ordinary sources of information, much credit is due to him for his natural insight. His admiration for the Comacines can have none but a good effect on his own architectural production, and we may hope, when his associates in Freemasonry next express their corporate taste in public works, that his influence may mould it into other forms than it has taken hitherto. At present, such examples as the reredos in Gloucester Cathedral, which guide-books ascribe to Masonic generosity, strike the eye indeed, but do not assist it to realize the Comacine Succession which Mr. Ravenscroft loves to fancy.

THE MATERIALS OF THE PAINTER'S CRAFT  
in Europe and Egypt from Earliest Times to the end of the  
Seventeenth Century, with some account of their preparation  
and use. By A. P. LAURIE, M.A., D.Sc., Principal of the  
Heriot-Watt College, Edinburgh. Edinburgh: T. N.  
FOULIS. Small quarto, 5s. net.

IT is a commonplace among professional artists to deride the lay-critic and to denounce the picture restorer, and to assert that only the artist who is actually engaged on the manufacture of a work of art can be trusted to give a proper judgment and criticism as to the value of the work of art in question. The materials of a painter's or any artist's craft are obviously the only tools by the use of which a work of art can come into being. Colours, mediums, primings, varnishes are all subjects on which a working artist should be able to speak with an authoritative voice, and not unfrequently does. It may be doubted, however, if any large proportion of the misguided persons who venture on the perilous future of an artist's life—and their name is legion—if any great number of the exhibitors at the Royal Academy summer exhibitions—nay, if all the august Forty themselves have any real scientific knowledge of the materials which they use daily in the practice of their profession. The omni-presence of the artist's colourman and the cheapness of his wares, the decay of the good old system of apprenticeship, the general hurry and impatience of modern life, are among the agents responsible for an artist's neglect and ignorance of the importance underlying a proper knowledge of his tools. It is not surprising, therefore, to learn from scientific authorities like Dr. Laurie that during the last two hundred years or so little has been added to the materials of the painter's craft which has proved of lasting value, and that where difference of climate, differences of scientific knowledge and intelligence, differences of social habit and popular



demand have demanded some new form of execution, these new methods, even if they have superseded the rules and methods of our forefathers, have not by any means surpassed them in practical excellence, even if one goes back to the days of ancient Rome or still more ancient Egypt. Dr. Laurie takes us even further back into the caverns of paleolithic man, and illustrates the high technical skill shown in drawings of even pre-historic date.

Dr. Laurie has been engaged for many years on the practical researches which form the valuable kernel of this book, and which are now placed at a most reasonable price within the reach of every practising artist. Every true artist, certainly every painter worthy of the name, should be to a sufficient extent acquainted with the secrets of painting in wax, fresco, or tempera, as well as in oils or water-colours, no matter what medium may be the one in which he feels that his art can best be expressed. To a serious artist the choice and composition of his colours, as well as the consistency of his mediums, must obviously be a matter of thought and deep consideration. Picture-restorers are, when at their best, which is rare, better judges of such matters than working artists themselves, though the poisonous taint of commercial interest too often deprives them of much of the confidence which they might otherwise hope to enjoy. The lay-critic, if he gives his mind seriously to the scientific study of this question, is more likely to become a trustworthy judge of the value and durability of a painting, even if he be not possessed, like the true artist, of the imaginative power and technical skill necessary for the production of any work of art.

Dr. Laurie reviews afresh the previous essays on the subject from the Middle Ages down to the present day. He comments favourably on the admirable work done in this direction by women students, such as Mrs. Merrifield in the past and Mrs. Herringham at the present day. So far from claiming the chief credit for all this research, Dr. Laurie gives a most valuable list of references at the end of the book, to show how much had already been done by others. This only increases the debt which all lovers of painting will owe to Dr. Laurie for placing his researches within their reach, and for the result of these researches we must refer our readers to the book itself. It is entertaining to the independent critic to find that at the outset of the twentieth century artists and scientific authorities are still unable to decide for certain what was the exact medium used by the brothers Van Eyck, and to what extent these painters may still claim to be the inventors of the method of oil painting, which has been more or less in practice since their date.

L. C.

HISTOIRE DE CHARLES MARTEL. Reproduction des 102 miniatures de Loyset Liédet (1470). Par J. VAN DER GHEYN, S.J. Brussels: Vromant.

WE have had occasion already to notice other publications, issued at Brussels, containing photographic reproductions of the precious illuminated manuscripts in the Royal Library. We cannot be too grateful to the publishers for their enterprise and to the editor, Father Van der Gheyne, for his industry in commenting on and explaining the manuscripts and their illustrations. We are willing to acknowledge our debt, even when we do not always feel ourselves able to accept the editor's conclusions.

The volume of reproductions before us deals with the four volumes of illuminated manuscripts known as 'L'Histoire de Charles Martel et de ses successeurs.' Information is not wanting about the writer of these volumes, for it is stated in the manuscripts themselves that they were written and completed between the years 1463 and 1465 by David Aubert, who is known to have been a calligrapher especially employed at the Burgundian Court. The title 'Charles Martel' is a misnomer, for the manuscript deals with the great deeds of other heroes, of whom Girart de Roussillon and Garin le Lorrain occupy an even larger space than Charles Martel himself. This is, however, a matter for other students to discuss. The miniature paintings themselves are very interesting, if they do not rank very high as works of art. A special interest attached to them is, that on one page, Plate 92 of the series, entitled 'Ludie exige d'Arnaut, son Mari, qu'il venge la mort de Fromondin,' there is written the signature Loyset L. This signature is clearly that of Loyset Liédet, who is known to have worked at Hesdin in 1460, and subsequently at Bruges. Father Van der Gheyne gives a list of thirteen important illuminated manuscripts in which Loyset had a hand from 1460-1470, the latest being the 102 paintings in the Charles Martel series here reproduced. Ten of these manuscripts are in Paris, five in Brussels, one in Munich, and one in the possession of the Duke of Devonshire at Chatsworth, the actual number of miniature paintings amounting to no less than 558. The question arises whether it be safe to attribute this unexampled amount of work to the hand of Loyset alone, or whether Loyset was not simply a member of a band of illuminators working in one *atelier* at Bruges. The editor inclines to attribute the Charles Martel series to Loyset alone but leaves the question open. We find a certain monotony of execution and want of originality, which would stamp Loyset as a second-rate artist, if all are to be attributed to his hand. If, on the other hand, we select those which from their framework and other details group themselves assuredly under his name, and look on him as the best of a working school of artists, we can place him fairly high among miniaturists. It is to be hoped that other manuscripts from the same *atelier*



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may be reproduced in this way, as each series of reproductions is an enormous help to the study of this particular subject, the interest in which tends steadily to increase. It should be added that the reproductions themselves are very clear and well printed, and the details full of interest for students of mediæval history.

L. C.

L'ORIGINE DU TYPE FAMILIAL DE LA MAISON DE HABSBOURG. DR. OSW. RUBBRECHT. Brussels: G. Van Oest.

IN a recent number of this magazine (Vol. XVII, p. 174), Mr. W. H. J. Weale called attention to the interesting study by Dr. Rubbrecht of the portraits in the famous altarpiece by Memline in the Hospital of S. John, at Bruges, which he proved to be those of Charles the Bold and Margaret of York. Dr. Rubbrecht has since amplified this essay into a more important and extended study of the peculiar type of features so prominent in the members of the imperial house of Hapsburg, and seeks, on lines laid down by Dr. Galippe, an eminent French physician, to trace the origin of the prognathism of the lower jaw and the thick, projecting lower lip, which are so conspicuous, for instance, in the features of the Emperor Charles V. Dr. Rubbrecht disposes in a satisfactory way of the theory advanced by the late M. Bouchot, that these features were inherited from the hero of Burgundy. He traces these exaggerated features rather to Frederick III, the father of Maximilian I, and shows how, by inter-marriage of near relations, an accidental peculiarity became stereotyped to exaggeration. The essay is a valuable and interesting study in progressive iconography on scientific lines. Dr. Rubbrecht's conclusions are not overwhelmingly conclusive. We wonder what he would say, for instance, to the peculiar features, in this country, of the Cavendish family which cannot be accounted for in the same way as those of the Hapsburgs. The whole question is one which was worthy of the trouble which Dr. Rubbrecht has devoted to it.

L. C.

STUDIES IN THE DECORATIVE ART OF JAPAN. By SIR FRANCIS PLOGETT. B. T. Barnard. 25s. net.

THE author traces the development of the chief types of Japanese diaper, scroll and lattice with many wash-drawing illustrations. He might find it difficult to prove essential grounds for his differentiation between what he calls "natural conventionalism" (our conventionalism) and "conventional naturalism" (the peculiar decorative quality given by Japanese to drawings from nature), because very often the conventional is, save where mechanical repetition has obscured the original, as much like nature as first-hand decorative drawing. Half the book, and the more important, is devoted to the *Pakwa* diapers. It is shown how the "key" pattern and *svastika* were the spontaneous outcome of the religious *palat*, or divining

rods, woven into pattern. As for the origin of the Greek "key," presuming the Greeks did not know the *palwa*, and discounting any notion of independent invention, the author concludes that they must have borrowed the "key" and *svastika* border ready made from the East. Their ignorance of the symbolism and of the elements of construction of these patterns would explain the poverty and impurity of their designs where they were not copying models. It is a learned contribution to a time-honoured discussion.

The little book has more scientific than æsthetic value, and for that reason might be thought rather expensive.

J. R. F.

ALBERT BAERTSOHN. PAR FIERENS-GEVAERT. Bruxelles: Van Oest.

M. FIERENS-GEVAERT's sympathetic biography of his friend is one of a series of monographs on contemporary Belgian artists. As in the case of the others, an edition de luxe limited to fifty copies has been issued as well as the ordinary edition. Baertsohn was born (in 1866) at Gand, the birth-place of Maeterlinck, Charles Van Lerberghe, Victor Horta and Théo van Rysselberghe. M. Fierens-Gevaert sums up Baertsohn's art very simply in calling him "the spiritual brother of Maeterlinck", because of his attraction to "*la vie mystérieuse*". The volume is enriched with numerous reproductions of drawings and paintings, which amply prove this point.

Baertsohn devoted himself to painting his native land, and his work is full of atmosphere and the poetry of melancholy. *La Route d'Ostende* (p. 42) is one of the best specimens of this mood. The elusive nature of darkness, snow, and water seems, too, to have fascinated him throughout his life, and M. Fierens-Gevaert describes him as one of the most poetic of realists, and one of the few who have understood "*L'Humanité des choses*". The book, which is pleasantly written, contains at the end a catalogue of the painter's works from 1886 to 1910, some of which are in the public museums of France and Brussels.

A. D. D.

LES PEINTURES DE LA COLLECTION CHAUCHARD. 80 reproductions en héliogravure par AD. BRAUN ET CIE. Texte par JEAN GUIREY. Paris: Plon.

THE bequest to the Louvre of M. Chauchard's noted collection of modern French pictures has already been chronicled in this Magazine by our Paris correspondent, Mr. R. E. Dell. It was inevitable that the placing of these pictures on public exhibition should be accompanied by a *catalogue de luxe*, and this is now before us in the shape of a bulky portfolio with eighty héliogravure plates. It is impossible to criticize such a publication from the artistic point of view. There is evidently a market for these expensive publications, or they would not be produced. In this case the

eighty plates, printed by the Maison Ad. Braun, are of unusual excellence, and if the series seems somewhat monotonous, it is not the fault of the héliogravure plates, which are individually very pleasant. A satisfactory introduction is supplied by M. Jean Guiffrey, of the Louvre, as might be expected, but there is in truth little new to be said about Corot, Daubigny, Meissonier, Millet, Troyon and other contemporary artists represented in the Chauchard Collection. A series of prints from minute paintings by Meissonier is liable to become wearisome. So even with Millet, whose range of emotion is limited, or with the landscape painters and their so often repeated studies in the forest of Fontainebleau. Even Corot loses his poetry by constant repetition. It is curious to feel, after perusing prints from such a series of paintings, reproduced as they are with their particular charms of lighting and colour omitted, to find oneself thinking that, after all, the Ruysdaels and Paul Potter had done something of this kind of thing before. One can hardly blame Diaz, or Rousseau, or Troyon for exciting this feeling; it is the unkindness of the photographic apparatus which does them this injustice. L. C.

**THE STARLIT MIRE.** By JAMES BERTRAM and F. RUSSELL.  
With ten drawings by Austin Osman Spare. John Lane.  
7s. 6d. net.

WHEN Mr. Spare was first heard of six or seven years ago he was hailed in some quarters as the new Beardsley, and as the work of a young man of seventeen his drawings had a certain amount of vigour and originality. But the years have not dealt kindly with Mr. Spare, and he must not be content with producing in his majority what passed muster in his nonage. However, his designs are not inappropriate for the crude paradoxes that form the text of this book. It is far easier to imitate an epigram than to invent one.

**THE DIGRESSIONS OF V.** By ELIHU VEDDER. Constable.  
21s. net.

MR. ELIHU VEDDER is a citizen of no mean American city—New York—apparently of Dutch descent. In this bulky volume of over five hundred pages, in which the author describes the legends of his infancy and the more conventional adventures of his maturer years, we calculate that there are some half a dozen portraits of himself taken at various stages of his career without reckoning a photograph of "the artist's hands". There are also numerous reproductions of Mr. Vedder's pictures, some in colour.

**CHATS ON AUTOGRAPHS.** By A. M. BROADLEY. Fisher Unwin. 5s. net.

MR. A. M. BROADLEY is a talkative maker of books, and for Mr. Fisher Unwin's "Chat" series no better "chatter" on autographs could have been found.

Mr. Broadley has a large collection of autographs himself, and in this book he covers the whole field of the A. L. S. from the days of Edward Alleyn to the days of King George V. Royal signatures, indeed, bulk large among the numerous illustrations, and many of them are in Mr. Broadley's possession. Of the autographs of artists the most interesting are Wm. Hogarth's, Romney's and George Morland's. At the end of the book is a useful chapter on sale prices, 1810—1910.

H. C. F.

**CATALOGUE OF THE SOUTHESK COLLECTION OF ANTIQUE GEMS.** Vol. II. Quaritch. 30s.

IN spite of the date which it bears (1908), this volume appears to have been published early in the present year. With it, Lady Helena Carnegie completes her pious task of giving to the world a record of the whole of her father's collection. This second portion of the catalogue contains, according to the title-page, gems and engraved stones "Sassanian, Oriental, Mesopotamian, Babylonian, Assyrian, Persian, Hittite, Cyprian, Cilician, Mediæval, Modern": a summary leaving something to be desired in point of clearness, but sufficiently indicating the miscellaneous nature of the collection. Two Greek coins have even strayed in among the gems. The services of Mr. T. G. Pinches and Prof. E. J. Rapson have been enlisted to decipher the oriental inscriptions, and the publication ought to be found useful. One cannot have too many accurate illustrations of such objects as the Sassanian gems, or the Mesopotamian and other cylinders so admirably figured on nine out of the eleven plates. G. F. H.

**CATALOGUE OF ENGRAVED BRITISH PORTRAITS** preserved in the Department of Prints and Drawings in the British Museum. By FREEMAN O'DONOGHUE, F.S.A. Vol. II (D—K).

THIS is the second volume of Mr. O'Donoghue's invaluable Catalogue of Engraved British Portraits, a work which has already been noticed in this Magazine. The speedy appearance of this new volume leads one to hope that the catalogue will be completed in a fairly short time. The present volume is of special difficulty for the compiler, seeing that it includes the series of royal portraits under the headings "Edward," "Elizabeth," "George," "Henry," "James," as well as names so prolific of portraiture as David Garrick, Lady Hamilton and Samuel Johnson. Mr. O'Donoghue is more on the alert in this volume to describe certain portraits as false or untrustworthy. In a few cases, however, a warning might still have been added with advantage to the reader. Under the name of Henry Fielding there is no note that the drawing by Hogarth was at the best done only from memory, while various stories have been alleged to show that it did not really



## Reviews and Notices

represent Fielding at all; it is probable, moreover, that the sketch from memory by Hogarth is the only portrait which has any claim, even if not incontestable, to represent the great novelist. In another case, that of the well-known portraits of *Serena* by Romney, usually accepted as a portrait of Miss Honora Sneyd, Mr. O'Donoghue does not seem to be aware that recent research, as stated by Mr. Chamberlain in his recent book on Romney, has shown that Romney's portrait was not taken from Miss Sneyd, though it was considered to resemble her very closely. We note that the British Museum is very deficient in modern engraved portraits, and would suggest that every print-seller who registers a copyright in any engraving should be compelled to deposit a print in support of his claim in the British Museum.

L. C.

CATALOGUE OF THE MUNICIPAL GALLERY OF MODERN ART, JOHANNESBURG. Prepared by G. CAMERON ROSS.

THE catalogue before us gives some idea of the energy which Sir Hugh Lane has displayed in the formation of public collections. It would be hardly too much to say that the new gallery which Johannesburg has just founded is already far more representative of the whole scope of modern British art than anything that we have in England. Not only so, but to a surprising extent this able director has managed to get exceptionally good examples of each of the many artists represented. His sympathies are of the widest possible, or if not his sympathies, at least his knowledge of what different types of art must go together to make a successful modern collection.

It would be impossible, I suppose, for any one man to be equally enthusiastic about Maclise, Brett, Albert Moore, Orpen and Rothenstein, but to whatever school the artist belongs, Sir Hugh Lane seems to have an eye for the best picture of its kind. It is really an extraordinary performance, and Johannesburg is to be sincerely congratulated upon the munificence of its rich citizens and the acumen of its temporary director.

R. F.

TABLES GÉNÉRALES des cinquante premières années de la "Gazette des Beaux-Arts" (1817-1908). Par CHARLES DU BUS. Tome I. Table des articles. Paris, 126 Boulevard de la Gare, 1908.

MONSIEUR CHARLES DU BUS, of the Bibliothèque Nationale, has compiled an index for the first fifty volumes of the "Gazette des Beaux-Arts", which appears to be an example of what such an aid to research should be. Not only is there an index of all the authors, and of the names of all the artists who have been the subject of special articles, together with a topographical index, but these indispensable lists are preceded by a complete classification of the articles under two main headings—"Art" and "The Arts". In this way

it will be possible for the student to find article bearing on any subject, even though he may have no clue to the name of the author. So far as one can judge, the work has been carried out with great care, and all students of art history will be grateful for work which will save them much unremunerative labour.

### RECENT PRINTS

AN important publication entitled *Oesterreichische Kunstschatze* has recently made its appearance at Vienna, issued by J. Löwy, the well-known photographer, and edited by Dr. W. Suida. Three parts have thus far reached us, each containing good reproductions of eight works of art in Austrian collections, the Editor contributing to each a useful note. To publish a series of comparatively unknown works, many of which are in private collections in Austria and therefore not easy of access to the majority of students, is an excellent idea which ought to receive every encouragement. If other nations would follow Austria's lead, a record might in time be built up of every work of art worthy of the name throughout Europe, and the value of such a catalogue to art-historians would be incalculable. The following pictures are reproduced in Heft 1: a panel commemorating Ulrich Reicheneker (d. 1410) and once hanging above his tomb at Pürgg (Johanneum Museum, Graz); it represents him kneeling in full armour before the Madonna and Child, presented by SS. George and Bartholomew, a composition curiously reminiscent of Altichiero's votive fresco in S. Anastasia, Verona. The Editor ascribes it to an anonymous painter of Styria. This school is at present scarcely known, though several Austrian writers, including Dr. Suida himself, have for some time been drawing attention to its importance in the history of art. At present many examples of the school figure as "School of Cologne", or even as "Italian". The armour and costume add to the interest of this work of a Styrian Primitive. No. IV, a *Madonna and Child*, is also attributed to a Styrian Master of c. 1500, on account of its connexion with the Talberg altarpiece of 1505 in the Museum at Graz and with two panels which passed from Graz into the Unger Collection at Vienna. In the Liechtenstein Gallery, where the Madonna here reproduced hangs, it is ascribed to Martin Schaffner, an obviously inappropriate attribution. No. II, *The Flight into Egypt* and *Return from Egypt* in the Museum of Stift Neukloster, Wiener-Neustadt. These panels are ascribed to the "Wiener Meister of 1469" on account of their stylistic connexion with the series in the Schottenstift at Vienna, one of which is dated 1469. The two panels under discussion—one of which has an interesting architectural background, identified as Wiener-Neustadt—are regarded by the Editor



as earlier works by the "Wiener Meister", of c. 1460. No. III, a carved and painted figure of S. Sebastian by an Austrian master of the fifteenth century, in the parish church of Wiener-Neustadt, where there are several other works by this anonymous artist. The same church contains No. V, a monument commemorating Archbishop Klesel (d. 1630); a good Italian work of the Seicento with an admirable portrait bust of the Archbishop. The remaining works reproduced in this Heft do not call for special notice; they are: No. VI, a ceiling decoration by Daniel Gran, (1694-1757); Schwarzenberg Palace, Vienna; No. VII, a sleeping child by Bernardo Strozzi; Czernin collection, Vienna; and No. VIII, a portrait by Greuze said to be of the Marquis de Candorset; Coll. of Prince Alfred Montenuovo, Vienna.

Heft 2 contains a beautiful half-length of S. Agnes (No. X) a fragment of an altarpiece by Ambrogio Lorenzetti, in the collection of Prince Liechtenstein at Burg Liechtenstein near Mödling. To judge by the illustration it appears to be a characteristic work by this master; the same cannot be said of No. IX, a small *Holy Family* also ascribed to Lorenzetti, in the collection of Prince Leon Ouroussoff (formerly Russian Ambassador at Vienna) which is surely by a far less distinguished painter of Siena. The two angels reproduced on the same sheet as the S. Agnes (No. X), in their present condition seem unworthy of the name of Pietro Lorenzetti here bestowed upon them.

No. XI, a fragment of a predella—*The Presentation of Christ in the Temple*—by Benozzo Gozzoli is quite unknown to art-historians; the tempera is said by the Editor to be in a brilliant state of preservation. The panel is in the possession of Don Jaime de Bourbon, Duke of Madrid (Schloss Frohsdorf, Lower Austria), who also owns the very interesting portrait of a young scholar (No. XV) formerly ascribed to Lotto, and published by the Editor as the work of Licinio. Neither attribution is completely satisfactory, though the first-named seems certainly to come nearest to the truth. The portrait is well worthy of study.

Nos. XII and XIII (detail), a large altar-piece of the *Madonna and Saints* by Bartolommeo Vivarini, signed and dated 1475, in the parish church of Lussingrande. The note to this picture is somewhat meagre and more information as to the history of the altar-piece would have been welcome.

THE sumptuous catalogue issued from Amsterdam by Messrs. Frederick Miller and Co. shows that the collection of the late Mr. J. R. P. C. H. de Kuyper is characteristic of those made by amateurs about twenty years ago, that is to say, it is dominated by the influence of the Barbizon school, and branches out into popular artists such as Henner, Isabeau

and Israels, and descends even as far as Innocenti. Still, on the whole, the collection may be regarded as remarkable for the quality of the best of the Barbizon painters, the Millets being especially interesting for their originality of design. One picture (No. 88, *Pâturage sur la montagne, en Auvergne*) already anticipates Van Gogh. Among the Corots, too, there are one or two of those intimate personal notes which he unfortunately abandoned in later life. There is also a splendid Courbet and a remarkably well-designed Decamps. Altogether we may say that few catalogues of Barbizon pictures in recent years have provided more interest than this.

A GROUP of admirers of Cézanne's work is arranging for the construction of a monument to his memory. The work, which is being entrusted to M. Maillol, will take the form of an allegorical nude statue, to be placed in the town of Aix, where Cézanne lived and worked. In view of the pronounced admiration which Cézanne's works have excited in this country, it is thought that some of our readers may like to contribute small sums to this memorial. Any sums received will be acknowledged by *The Burlington Magazine* and forwarded to the French Committee.

ENGLISH society has been as prone to welcome the works of a clever foreign artist as it has been slow to discover and support equally clever, and it may be superior, work by artists born and educated in England. Kneller had his day once, as had Winterhalter in his turn. The mantle has now fallen on Mr. Philip A. László, M.V.O., an exhibition of whose works has recently been opened at Messrs. Agnews' Gallery in Bond Street. Mr. László shows a ready disposition to fall into the footsteps of Kneller and Winterhalter. An undoubted cleverness, a dexterous skill in the manner of Sargent, a lightning rapidity of execution in the manner of Sir Thomas Lawrence, all contribute to the popularity of Mr. László's work, and to conceal a poverty of invention and a lack of interpretative insight. Mr. László, like many other painters, is seldom at his ease with royal portraits; he is more at home with Lord and Lady Northcliffe, or with Mrs. Asquith, than he is with the German Emperor or Prince Louis of Battenberg. Should a selection from Mr. László's portraits be shown in competition with the best works of some of our English painters, especially the younger generation, we should have little anxiety about the result.

THE piece of *punto in aria* lace illustrated on page 75 in last month's number was wrongly described as being in the Victoria and Albert Museum. It is in the collection of Mrs. John Hungerford Pollen.

# RECENT ART PUBLICATIONS \*

## ART HISTORY

- RICCI (C. V.). *L'arte in Italia. I. Lombardia, Piemonte e Liguria. II. Il Veneto*. (7×4) Bergamo (Istituto d'Arti grafiche), each 3 l. Illustrated.
- Archaische Beiträge zur Geschichte der Venezianischen Kunst, aus dem Nachlass G. Ludwig, herausgegeben von W. Focke, G. Gronau, D. Erler, von Haecklin. (11×8) Berlin (Cassirer), 9 M.
- RAUM (J.). *Ueber Kunst*. (10×7) Stuttgart, Berlin (Deutsche Verlags-Anstalt).
- RAUCHER (B.). *Das Kunstgewerbe in München*. (9×6) Stuttgart, Berlin (Cotta), 4 M.

## TOPOGRAPHICAL ANTIQUITIES

- WILGALT (A. F. P. B.). *The treasury of ancient Egypt: miscellaneous chapters on ancient Egyptian history and archaeology*. (9×5) London (Blackwood), 7s. 6d. net. Plates.
- NISSI (A.). *La Madonna Marchigiana, Val d'Afena, la contea Ursina*. 4 l.—GIGLI (G.). *Il tallone d'Italia: Lecce e dintorni*. 4 l.—TOESCA (P.). *Tronino*. (11×7) Bergamo (Istituto d'Arti grafiche). Illustrated.
- HERMANIN (F.). *Die Stadt Rom im 15. und 16. Jahrhundert: 52 Ansichten ausgewählt und mit Erläuterungen versehen*. (10×13) Leipzig (Seemann), 24 M. Collotypes in portfolio.
- HÉVAL (R.). *Les jardins et d'art de la ville de Paris: les jardins et les squares*. (10×7) Paris (Laurens), 8s. Plates.
- DI. KATHARIN (R.). *Regensburg*. (10×12) Regensburg (Habel), 100 M. Contains, besides articles on the architecture and restoration of the Rathaus, die deutschen Wandteppiche, von Dr. v. d. Leyen und Dr. Spamer; and Kunstschatze des Rathauses, von O. Hupp. Illustrated.
- The R. Commission on the ancient and historical Monuments and Constructions of Scotland: Second report and inventory of monuments and constructions in the county of Sutherland. (10×6) Edinburgh (H.M. Stationery Office), 6s.
- SHEPPARD (T.). *The evolution of Kingston-upon-Hull as shewn by its ancient plans*. (9×5) Hull (Brown), 3s. 6d. net. Illustrated.

## ARCHITECTURE

- GRÜNEISEN (W. de). *Sainte Marie Antique. Avec le concours de Huelsen, Giorgis, Federici, David*. (14×11) Rome (Bretschneider), 300 fr. Including "Album epigraphique". (20×14).
- WEST (G. H.). *Gothic architecture in England and France*. (8×5) London (Bell), 6s. net. Illustrated.
- VITRY (P.). *Hôtels & maisons de la Renaissance française. Recueil de documents sur l'architecture privée des XVe et XVIe siècles, avec une introduction et des notices*. (18×12) Paris (Levy). Photogravures.
- MARTIN (A.). *Les monuments de l'architecture française*. (10×6) Paris (Dorbon-aîné), 6s.
- SECKER (H. F.). *Die frühen Bauformen der Gotik in Schwaben, insbesondere ihr Zusammenhang mit Details aus der Strassburger Münster-Bauhütte*. (10×6) Strassburg (Heitz), 4 M. 50. 10 plates.
- HAUPT (A.). *Palast-Architektur von Ober-Italien und Toscana: Bologna, Ferrara, Modena, Piacenza, Cremona, Pavia, Brescia, Bergamo, Mailand, Turin*. Lieferung I. (21×14) Berlin (Wasmuth).
- GODFREY (W. H.). *The English staircase. An historical account of its characteristic types to the end of the eighteenth century*. (10×7) London (Batsford), 18s. net. Illustrated.

## PAINTING

- CROWE and CAVALCASELLE. *A history of painting in Italy, IV. Florentine masters of the fifteenth century*. Edited by Langton Douglas and G. de Nicola. (9×6) London (Murray), 21s. net.
- BONIN (G. H.). *La pittura in Italia, dal Rinascimento al Barocco*. (10×13) Firenze (Le Monnier), 21 s. net. Illustrated.

- RADZIWIŁŁ (Princess). *Portraits polonais, XVI-XIX siècles. Publiés sous la rédaction du comte G. Mycielski. Part I*. (15×11) London, Paris, Leipzig (Brockhaus and Pehrsson), 15 fr. 10 photogravures and text. 6 pts. = 1 vol. (108 fr.).
- BLOCHET (E.). *Peintures de manuscrits arabes, persans et turcs de la Bibliothèque Nationale*. (7×5) Paris (Bibliothèque Nat.). 64 collotypes and descriptions.
- LATHON (N.). *Water-colour*. (10×7) London (Duckworth), 2s. 6d. net. 28 pp.; 10 plates.
- SÉE (R. R. M.). *English pastels, 1750-1830*. (11×9) London (Bell), 42s. net. Plates, some in colour.

## ENGRAVING

- KRISTELLER (P.). *Kupferstich und Holzschnitt in vier Jahrhunderten. Zweite Auflage*. (10×8) Berlin (Cassirer). 606 pp., illustrated.
- DODGSON (C.). *Catalogue of early German and Flemish woodcuts preserved in the Dept. of Prints and Drawings in the British Museum. Vol. II*. (10×6) British Museum, 21s.
- ALBERT (P. P.). *Der Meister E. S.: sein Name, seine Heimat und eine Ende-Funde und Vermutungen*. (10×6) Strassburg (Heitz), 8 M. 16 plates.
- HEITZ (P.). *Dietrich von Berne (Sigenot): 4 unbekannte Holzschnitte aus einer Ausgabe des XVI Jahrhunderts*. (11×8) Strassburg (Heitz), 1 M. 8 pp.

## TEXTILES

- LECONTE (F.). *L'industrie du tapis à la main à Aubusson*. (10×7) Dijon (Impr. régionale), 5 fr.
- SCHWABACHER (S.). *Die Stickereien nach Entwürfen des Antonio Pollaiuolo in der Opera di S. Maria del Fiore zu Florenz*. (11×8) Strassburg (Heitz), 12 M. 37 plates.
- RICCI (E.). *Antiche tinte italiane: Prime a fuselli*. (14×10) Bergamo (Istituto d'Arti grafiche), 50 l. Illustrated.
- HOLLAND (C.). *A chat about the Broderers' Company*. (9×6) London (Allen). Plates.

## MISCELLANEOUS

- BALET (L.). *Kataloge der Kgl. Altertümersammlung in Stuttgart, I. Ludwigsburger Porzellan (Figurenplastik)*. (12×9) Stuttgart, Leipzig (Deutsches Verlags-Anstalt). Illustrations, some in colour.
- KNAPP (F.). *Wanderungen durch die Werkstätten fränkischer Bildhauer*. (9×6) Würzburg (Stürtz), 3 M. 60. 24 plates.
- THOMAS (M.). *How to understand sculpture*. (8×5) London (Bell), 6s. net. Plates.
- KARCHER (R.). *Das deutsche Goldschmiedehandwerk bis ins 15. Jahrhundert*. (10×6) Leipzig (Seemann), 3 M.
- BRITTEN (F. J.). *Old clocks and watches and their makers. Third edition, much enlarged*. (9×6) London (Batsford), 15s. net.
- DIETZSCHOLD (C.). *Der Cornelius Nepos der Uhrmacher, Zweite Auflage*. (9×6) Krems a. d. Donau (the author; Wertheimstrasse, 13). 76 pp., lives of clockmakers, horologists, etc.; illustrated.
- HEITZ (P.). *Die Strassburger Madonna des Meisters E. S.: eine Handzeichnung in einem Kopialbuche des Strassburger Stadthaus*. (10×6) Strassburg (Heitz); 2 M. 5 plates.
- BROMBERG-BYTKOWSKI (S.). *Kontemplative und extatische Kunst*. (10×7) Lemberg (I. Vereinsbuchdruckerei), 2 M. 40 pp.
- KAUFFMANN (A.). *Giocondo Albertoli der Ornamentiker des italienischen Renaissance*. (10×6) Strassburg (Heitz). 9 plates.
- GRAND-CARTERET (J.). *Les élégances de la Toilette: robes, chapeaux, coiffures de style (1780-1825)*. (9×6) Paris (Michel), 10 fr. 275 illustrations, some in colour.
- HAHN (E.). *Der sächsischen Kurfürsten Turnierbücher in ihren hervorragenden Darstellungen auf vierzig Tafeln*. (12×14) Frankfurt-on-Main (Keller).
- Jahrbuch der Bilder- u. Kunstblätterpreise: Verzeichnis der wichtigsten Auktionsergebnisse des deutschen Kunstmarktes. Band I, 1910. Mit einer Einleitung von T. von Fimmel. (9×6) Vienna (Malota), 10 M.

\* Sizes (height×width) in inches.



## FRENCH PERIODICALS

GAZETTE DES BEAUX ARTS. January, 1911.

By the courtesy of Signor De Petra, M. GEORGES NICOLE is able to reproduce the frescoes of the Villa discovered in 1909 near the so-called Herculaneum Gate of Pompeii, a cycle "absolutely unique in the history of ancient painting". M. LÉON ROSENTHAL writes on the work of a little-known French engraver of the seventeenth century, Pierre Brébiette of Mantes (born c. 1598). M. LOUIS MICHON has an article on goldsmiths' and silversmiths' work by French Huguenot refugees in England, and reproduces examples by Pierre Harache the younger, Jacob Margas and Paul Crespin, Pierre Platel, Paul Lamerie (whose work commanded higher prices than that of any other goldsmith in London in the eighteenth century), David Willaume, and others. The article summarizes, for the benefit of French readers, information gathered from standard English works on the subject. M. HENRI CLOUZOT writes on the tombs of the Parabère family in the church of Notre-Dame at Niort in Poitou (of c. 1684), the sculptor of which is unknown. Girouard, who was working at Poitiers in 1684, might have come under consideration, but his youth at that time seems to preclude his having received so important a commission. M. Clouzot gives good reasons for suggesting that Denis Martin (whose work at Versailles and in the Invalides is well known) may have been the sculptor of these tombs.

February.—M. LOUIS RÉAU discusses Albrecht Altdorfer and his importance as a landscape-painter in the light of recent publications. A direct descendant of the miniaturists (Berthold Furtmeyer and others) of Regensburg, his native place, Altdorfer became the forerunner of the great landscapists of the seventeenth century. M. JEAN DE FOVILLE reproduces the marble bust of a young girl, a bas-relief in the Cabinet of Medals, Bibliothèque Nationale, Paris, and seeks (unsuccessfully, we consider) to vindicate its right to the name of Mino da Fiesole. The inscription on the back he regards as the authentic signature of the artist. M. C. GABILLOT begins a series of articles on the painter Alexis Grimou (1678-1733); corrects many erroneous statements of former biographers, and shows that he was a Frenchman (not a Swiss), born at Argenteuil. His first master was probably François de Troy, the elder.

March.—M. PAUL LEPRIEUR discusses the charming portrait of a child presented to the Louvre by the Société des Amis du Louvre; an admirable lithograph by A. Toupey accompanies the article. In technique and other particulars it vividly recalls the Dauphin Charles-Orlant (d. 1495), eldest son of Charles VIII and Anne of Bretagne (Exh. French Primitives, 1904), "ascribed by some to Perréal, by others, with more probability, to Bourdichon, in any case by a painter closely connected with the Court of France, and not far removed from the Maître de Moulins". The writer suggests that the Louvre portrait may represent the second son (d. 1496) of Charles VIII. The figures on the tomb erected in memory of the two children (now in the cathedral at Tours) closely resemble the two painted portraits. A crayon portrait of a child in the Heseltine Collection is also connected with this group of works. M. SALOMON REINACH, in his long and interesting "Courrier de l'art antique", dwells upon the importance of Thasos, and refers to the funeral stele ("stèle funéraire", also "banquet funéraire") discovered in 1907, but published only in 1910 ("Rev. de l'Art Ancien et Moderne"), closely resembling the stele of Philis from Thasos (now in the Louvre) and the statues recently discovered there, but as yet unpublished, all now in the museum at Constantinople. Permission to excavate at Limenas has been granted to the French School at Athens. The terra-cotta plaques found at Locri, in S. Italy, are of great importance as mythological documents, throwing light on the Eleusinian cult at the beginning of the fifth century. A curious composition treated in one of these plaques is identified as *Demeter Discovering Iacchus Concealed in a Basket*. A definite expert publication on this "magnificent ensemble" of highly important fragments would be of the utmost value. The beautiful Attic bas-relief discovered at Phaleron in 1908 (now museum, Athens), of the period immediately preceding Praxiteles, is reproduced, as is also the fine head of the statue of Augustus discovered in June, 1910, at the corner of Via Labicana and Via Mennate. The head and hands, of admirable quality, are of different marble from the remainder of the figure, the drapery of which is the work of an interior artist. The latter part of the article deals with the writings of various experts on Greek vases, and with recent discoveries at the Dipylon. At the end M. Reinach refers to the late R. von Schnyder's important article ("Oesterreichische Jahreshefte", Vol. IX) dealing with small works of ancient art comparable for their stylistic qualities with the great monuments of classic art, and reproduces the small but admirable

bronze of a dancing nigger of Alexandrian inspiration discovered near Deutsch-Altenburg, on the right bank of the Danube, and now in the museum there.

April.—M. BRUWALERT writes on a book once belonging to Jacques Callot, and proves that he was the engraver of forty-two compositions of the series entitled "Miracoli della Nunnziata" in Padre Lottini's account of the principal miracles attributed to the Florentine Virgin of the Annunziata. The book (containing, besides the engravings, the bookplate and arms of Callot and two of his drawings) was brought by him to Nancy from Florence in 1621, and given to Alphonse de Ramberville. The drawings (of c. 1624) represent S. Levier (for Ramberville's history of this saint) and the preaching of S. Amund and S. John Baptist, a local saint. The book, after many vicissitudes, became the property of the Bibliothèque Nationale. A publication issued at Vienna, and dealing with architectural drawings of the old masters, is discussed by M. MARCEL REYMOND. Planned by the late M. de Geymüller, and now edited by his collaborator, Dr. Egger, it is to include designs of the Gothic, Renaissance, Baroque, and later periods. The drawings discussed, for the most part in Viennese collections, include the design for a ceiling by the little-known Giovanni Alberti of Borgo San Sepolcro; drawings by Martino Langhi (after Giacomo della Porta, the most representative artist of his day); sketches by Bernini; and for the facade of S. Agnese (suffering greatly from the facade eventually executed by his followers); a sketch by Borromini; and drawings by G. Bibbiena, Chalgren, Hetzendorf von Hohenberg (for the facade of the Hofburg, Vienna), and others. DR. L. OZZOLA writes on the work of Salvator Rosa in France (Louvre, Chantilly, etc.), and draws attention to paintings wrongly ascribed to him in various French galleries. M. ALPHONSE ROUX has an interesting note on the tomb of Diane de Poitiers, originally in the chapel at Anet, but broken up at the time of the Revolution. Numerous fragments have now been placed in the palace at Versailles, but not all formed part of the tomb. Russell's reconstruction (Cabinet of Engravings, Paris) is erroneous. Descriptions of the tomb, of 1506 and 1705, and a drawing in the Collection Gaigniere (Vol. II de France, t. 85, No. 2, 117, Cab. of Engravings, Paris) furnish irrefutable proof of the original plan of construction. The sculptor of the tomb is unknown. M. F. DE MÉLY seeks to prove the authorship of certain illuminations in a MS. of the Bibliothèque Mazarine, Josephus, *De Antiquitatibus Judæorum* (MS. 1581). Comte Durrien some years ago showed that the MS. came from Gaillon, and ascribed the paintings to a group of artists active principally at Rouen, and known to have worked for Cardinal Georges d'Amboise between 1501 and 1504. M. de Mély, following these clues, identifies the MS. with one mentioned in the Gaillon inventories of 1508 and 1550, and believes he can decipher the signatures of three of these artists—J. Pichon, J. Serpin, and N. Huse—in some of the eighteen large miniatures; he distinguishes in them, however, four different hands, and it remains yet to be decided whether the fourth artist was Etienne du Monstier or Robert Boyvin. In a second article on Grimou, M. GabilLOT dwells upon his close connection with De Troy and the strong Rembrandtesque influence noticeable in his later work; hence his nickname by contemporaries, "the French Rembrandt". The writer reproduces a portrait of the painter Dominié (before 1720) in the museum at Orléans, and enumerates many signed and dated works by Grimou in the galleries of Europe. M. ROBERT DELONDRE identifies a portrait at Augsburg, ascribed to Titian and called *Isabella of Portugal, wife of Charles V.*, as Catherine-Michelle, daughter of Philip II and Elisabeth de Valois. The painter he believes to be Alonso Sanchez Coello, who painted Catherine and her sister Isabella on the same canvas at the ages respectively 16 and 17 (Prado, No. 1034). In technique the Augsburg portrait is closely connected with Coello's portrait of Anne of Austria (Prado, No. 1036).

LA REVUE DE L'ART ANCIEN ET MODERNE. January, 1911. M. MAURICE FOURNIEUX reproduces the posthumous work of D'Alembert by La Tour recently presented to the Louvre (which figured in the Salon of 1903), and the portrait of it belonging to the Museum of Saint Quentin. M. J. DEGAS and BERCHMANS, of the French School of Archaeology at Athens, write on recent excavations at Tegea, in the Temple of Athena Alea, resumed in 1910 after a break of some years, which have already resulted in solving at least one problem which has puzzled archaeologists, and in making clear an obscure passage in Pausanias relating to this temple. The writers are able to prove, by weighty arguments, that the head and torso discovered here by Mendel did not, as usually supposed, form one



## French Periodicals

static. The head, they consider, belonged to a statue of Hygieia by Scopas (?), the body to one of Atalanta of the school of this master. Their conclusions differ from those of Prof. Ernest Gardner and the late Prof. Furtwaengler. M. EMILE RICHAT reproduces the much-discussed *Adoration of the Magi* ascribed to Hugo van der Goes, in the convent of the Escolapios at Monforte in Galicia. He gives a detailed account of its condition, and suggests that the *Adoration of the Shepherd*, by H. van der Goes, at Berlin, was the predella of this picture, which might account for the very large sum offered for it by Dr. Bode, but not accepted, the exportation being prohibited by the Spanish Government. It was originally a triptych, but whether the shutters are still in existence and how the picture came to Monforte is unknown; the buildings of the Escolapios date only from 1593. DR. JACQUES MESNIL writes on Flemish influence in the work of D. Ghirlandaio, and cites as proof of this the *Nativity* of the Sassetta Chapel (Florence Academy)—the group of shepherds evidently influenced by H. van der Goes' Portinari altar-piece—and the S. Jerome in the church of Ognissanti; here the miniature-like treatment of detail, reminiscent of the Flemings, though falling far short of their work, is out of place in fresco-painting. In striking contrast is Botticelli's fine presentation of S. Augustine in the same church. Incidentally, speaking of Botticelli's *Adoration of the Magi* with the portraits of the Medici, M. Mesnil mentions his discovery in the Florentine archives that the donor of this picture, Gaspare di Zanobi del Lama, belonged to the Guild of Money-changers, which would explain his relations with the Medici who belonged to the same guild. M. DENIS ROCHE begins an article on Russian sculptors, pupils of Nicolas-François Gillet, who was invited to Russia in 1758 to inaugurate a school of sculpture in the Academy of Fine Arts; he remained at the post, over which he eventually presided, for twenty years. Among those who were influenced by him were Fédote Choubine, Theodore Gordiéev, Fédoss Chitchédrine, and others. MME. JEANNE DOIN has the first instalment of an article on Constance Mayer, the pupil of Prud'hon.

February.—First instalment of an article by M. HENRI LAPAUZE on the landscape-painter, Jean Briant (1760-99), the master of Ingres, and of another by M. PAUL ALFASSA on Bernini, with special reference to M. Marcel Raymond's recent "Life" of the artist; numerous illustrations, among them the characteristic portrait-drawing of Bernini by himself (National Gallery, Rome). M. CHARLES OULMONT writes on a portrait of Ducreux by himself, in the collection of Lord Rosebery, which has been wrongly called a portrait of Robespierre by Greuze. Other works, including an unpublished portrait at Mulhouse, are reproduced, with useful notes on the life and works of this hitherto neglected pupil of La Tour. Concluding article on the Russian sculptors of the eighteenth century (followers of Gillet): Ivanov, Kozłowski, Ivan Martos, Prokofiev, Sokolov, and others. MME. DOIN concludes her notice of Constance Mayer.

March.—The portal of the cathedral of Senlis (twelfth century) and its influence on contemporary sculpture for more than a generation, by M. EMILE MALE; sculptures at Mantes, Chartres, Rheims and Laon, all inspired directly or indirectly by Senlis. M. R. HÉNARD writes on the Villa Emo at Fanzolo, near Castelfranco, built by Palladio (c. 1550) for Leonardo Emo, still owned by his descendants, and in good preservation. The numerous frescoes are ascribed by the writer to Zelotti and Paolo Veronese; the article on Briant continued, and that on Bernini concluded; his work as architect and sculptor discussed with numerous reproductions, among them the design for the Louvre façade (after Marot's engraving); the statues of S. Bibbiena, S. Teresa, the Charity from the tomb of Pope Urban VIII, the Angel from the Ponte S. Angelo, the Visitation, Savona, etc.

April.—M. ANDRÉ HALLAYS discusses the Musée Calvet, Avignon, shortly to celebrate its centenary, one of the richest and most attractive museums in France, rich in works of the French Primitives and in mediæval and renaissance sculpture, or rather its fragmentary remains, for Avignon suffered to an unparalleled degree from the vandalism of the Revolution. The Renaissance Museum at Lyons, which contains one of the four remarkable Oriental carpets in that collection; one, an admirable example of Persian art, displays animal drawing of surprising excellence. Reproductions of the four carpets are given. The third and concluding article on Briant deals largely, like the second, with the landscapes of Ingres, with the object of proving that the pupil of Briant practised this

branch of art assiduously, and did not, as often asserted, neglect and despise landscape-painting. M. EMILE DACIER has a note on two engraved portraits of Mlle. Sallé, the dancer, by Petit, after a painting by Fenouil; the first state of 1740, the second of 1742. In this last very rare example Mlle. Sallé wears a hat, and the portrait is not named, but is called *L'Après-Dîné: La Dame à la Promenade*, being one of a series issued by Petit under the title of the *Principal Hours of the Day* (the other three—*Morning, Noon, Evening*—after compositions by Boucher). A third state of this engraving without letters, also very rare, is known to exist.

MAY ARTS, March, 1911.

THE number is devoted to a discussion of the collection of M. Pierre Decourcelle, with many reproductions, among them admirable portraits by La Tour, Ducreux, Simon-Bernard Lenoir, Boucher, Peronneau, etc.; busts by Houdon, Lemoyne, Defernex, Pajou, and works by Hubert Robert, Fragonard, Cochin, and others. The writer is M. JEAN-LOUIS VAUDOVER.

April.—Article by M. DURAND-GRÉVILLE on the brothers Van Eyck, in which he gives a reading of the inscription on the wings of the S. Bavon altar-piece, differing slightly from that of other writers, and states that it has never before been transcribed with complete accuracy; he identifies the portrait of a man in a turban (National Gallery), dated Oct. 31, 1433, as the self-portrait of Jan van Eyck, and deduces from it that he was born about 1385; considers it identical with the portrait of the painter mentioned in the Arundel catalogue of 1655; seeks to differentiate between the work of Hubert and Jan van Eyck, and ascribes to the former, among other works, three pictures respectively in Saint-Sauveur at Bruges, in the Aynard Collection, and in the Kaiser-Friedrich Museum, Berlin. M. A. MARGUILLIER reproduces the fine seventeenth-century portrait of a man formerly in an English private collection, and now in America. A name inscribed on the canvas, deciphered "Vallé", has induced critics to regard it as the work of Louis Vallé, who is said to have been a pupil of Rembrandt. The connexion with Rembrandt is evident in this portrait by a painter of marked individuality.

REVUE ARCHÉOLOGIQUE. November-December, 1910.

M. SALOMON REINACH proposes a new explanation of the inner shutters of the Van Eycks' *Adoration of the Lamb*, usually designated the *Just Judges* and the *Knights of Christ*. He holds that they represent (1) contemporary princes and (2) knights of old. On No. 1 he identifies: the Duc de Berry (a figure sometimes wrongly called a portrait of Hubert van Eyck), from the likeness to his kneeling statue at Bourges, to Holbein's drawing, Basle Museum, and to the portrait-miniature—the frontispiece—of "Les Heures du Duc de Berry", Chantilly; John VI Paleologus, by reason of the likeness to Pisano's medal and to Filarete's bronze bust. The writer believes that Hubert van Eyck may have seen Paleologus at Verona in 1424, and have drawn his profile. The other portraits are unidentified; one (sometimes wrongly called Jan van Eyck) may represent Henry V of England. On No. 2 M. Reinach identifies the figure next to Charlemagne as S. Louis (and not Charles VI, as has been conjectured), principally owing to its striking likeness in type to the portrait of S. Louis in the "Grandes Chroniques de France" (MS. at S. Petersburg). That one of the last Greek emperors should appear upon the first masterpiece of modern painting is not without interest.

January-February, 1911. M. F. DE MÉLY writes on the signatures of the Primitives; the first part of the article deals with the criticisms directed against his studies of "Les Heures d'Anne de Bretagne," and of the illuminator, Honoré, by the late M. Léopold Delisle; the second part enumerates many signatures of miniaturists from the ninth century to the thirteenth. M. H. BEUCHAT writes on ancient Mexican MSS., many of them at present unpublished. The first part of the article deals with the various codices in different collections, their history and date; the latter part with the graphic system of descriptive pictures having the value of true writing. Those belonging to the period following the Conquest of Mexico have been for the most part deciphered, or their interpretation is merely a question of time; but the meaning of the earlier MSS., such as the Codex Borgia, the Fêjervary-Mayer Codex, and others, is still very obscure. Patient study, which has achieved so much in this direction, has still a wide field of activity before it.







Sketch of Grand Canyon  
by M. C. 1910







THE KING OF THE PANTHER GLASS PANELS  
PLATE I.



**T**HE appearance of the hundredth number of *The Burlington Magazine* is an occasion that may be allowed to excuse a little self-gratulation on the part of those who have taken an active share in its publication. Now that it has become an institution recognized not only in England, but on the Continent and in America, we can afford to look back with equanimity upon the early years of struggle and difficulty. When *The Burlington Magazine* was founded many of those who most desired a journal devoted to the serious study of Fine Art were pessimistic about the possibility of establishing one in England without the aid of subventions such as some of the leading journals of the Continent enjoy. We are glad now to be able to number these critics among our supporters and active contributors. The study of art-history systematically encouraged in certain foreign countries was, when *The Burlington Magazine* began, at a serious disadvantage in England. The student, however interesting his discoveries, had no field for publication except in book form or in the pages of some magazine which was unlikely to reach his fellow-students. The result was a widespread opinion, even in England, that we possessed no critics or students of first-rate ability, that for critical acumen we must turn to France, and for precise learning to Germany. Without undue conceit we may fairly claim to have altered this opinion. Those critics of an older generation who had already made their mark before *The Burlington Magazine* began its career have, by their contributions to our pages, confirmed their reputation and extended their influence. But what is more, our publication has stimulated research on the part of younger students, and has brought forth

talents which without such stimulus might have remained latent. Especially agreeable to ourselves are the cordial relations which the Magazine has maintained with the staffs of our leading museums. We have constantly profited by the generously proffered advice of those whose special knowledge enables them to speak with authority, and they have, we hope, benefited by the opportunity of publishing discoveries made in the course of their official work.

But whilst we believe that our efforts have increased the prestige of English criticism, we have always insisted on the essentially international character of the Magazine, and it is therefore a peculiar pleasure to us to be able to number among our regular contributors so many distinguished foreign writers, and to note their willingness to publish their researches in an English periodical.

When *The Burlington Magazine* started, by far the greater number of students devoted themselves to the art of the Renaissance and the succeeding periods of European art. Anything beyond that was regarded as being more in the nature of a curiosity than as worthy of serious study and appreciation. By devoting much of its space to the criticism of early Chinese pottery and painting, to the origins of Mohammedan art, and even to the art of quite primitive civilizations, the Magazine has, we think, helped to enlarge our idea of what qualities are essential to great works of art.

In all these directions the present editors are merely carrying on the far-sighted and liberal policy laid down by the late editor. It is to him, indeed, that the Magazine owes its success. Without the unusual combination of artistic sensibility and business method which he possesses it could never have met successfully the difficulties

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of its early years. It is a pleasure to acknowledge our immense indebtedness to him, and we take the opportunity of this century publication to present to our readers, as a special supplement, a reproduction of one of Mr. Holmes's drawings, for it is not the least of the benefits that he has conferred on British art that he has managed, in spite of the pressure of other occupations, to make constant and surprising advances in his work as an artist. The same qualities of sound scholarship and purity of taste which marked his direction of *The Burlington Magazine* are

strikingly apparent in his own work. Mr. Holmes was never tired of insisting on the fact that the ultimate value of the study of ancient art must be found in its effects on modern design. It will be seen how well he has carried his own words into practice.

In looking forward to the future one foresees the possibility of a time when the study of ancient masterpieces may have completely revived the general sense of beauty once so nearly extinct. Until that distant day arrives we believe that *The Burlington Magazine* will continue to perform a useful and necessary function.

### S. PAUL'S BRIDGE



HE vote of the House of Commons on June 14th recommitting to a Select Committee the Bill for carrying out the City of London scheme for a new bridge is an epoch-marking event. Without discussing here the scheme itself, we note with amazed delight the feeling, to which the vote gave such emphatic expression, that the beauty of London is a matter worthy of public concern and public enquiry, and that the House of Commons has dared to take upon itself to champion those intangible but all-important aspirations for the beauty and dignity of our communal existence which have been ruthlessly disregarded for the last hundred years at the bidding of commercial Philistinism. Surely never before has Parliament definitely joined issue with the Philistines and roundly beaten them. All honour therefore to Mr. Philip Morrell, Lord Henry Cavendish Bentinck and Lord Balcarras, through whose devotion to the cause of public art this surprising victory was won.

In the course of the debate the architects were accused of not taking part in the proceedings before the Select

Committee which approved the City's scheme, and there is undoubtedly some weight in this contention. This merely emphasizes what we have so often urged, namely that wherever public monuments are concerned we should not merely call for the opinion of particular cliques and societies of artists, but get at the opinion of the artistic professions as a whole. For this purpose these professions must be organized into a guild or guilds of a truly representative character. They must cease to be groups of men banded together for the furtherance of their own interests. It was said in defence of the Royal Institute of British Architects that they are not a philanthropic body, and this remark would apply also to the Royal Academy. Now they should be philanthropic bodies in this sense at least, that they should represent the whole of the trained artistic opinion of the country and that they should be able like the mediæval guilds not merely to assist their members but to protect the public from the effects of its own ignorance on artistic matters, and to assure it that its æsthetic needs will be met by the highest professional judgment and skill obtainable.









# SOME FLEMISH PAINTED GLASS PANELS

BY AYMER VALLANCE

**T**HERE has recently been brought to light a set, or a portion of a set, of magnificent painted glass panels, of foreign, presumably Flemish, workmanship. Of their history practically nothing is recorded. Their present owner, Mr. Grosvenor Thomas, acquired them from Kilburn Grange, a building the name of which is suggestive of some connexion with the Priory. But, according to Mr. Aleck Abrahams, in "Notes and Queries", 22nd April, 1911, the house, as it stood when the contents were sold, in April, 1910, previously to its demolition, was probably not erected until after 1830. However, the glass might have been transferred thither from some older house near, if not on, the same spot.

The panels (with one exception, to be noted below) appear to be of approximately one date—viz., 1477 to 1493—that is to say, between the year of the marriage of the Archduke Maximilian with Mary of Burgundy and that of his elevation to the imperial throne. It is, of course, impossible to tell whether the eleven panels extant (some of which have been patched and "restored", but not so much as to impair their great artistic value as a whole) represent the full number of the original series; but it may not unreasonably be conjectured that they were made to the order of Maximilian, an extra panel, depicting Charles V as emperor, being added at some time after 1519. The face in this last panel, unfortunately, is modern, but the costume affords data enough to identify him.

Six of the panels are heraldic, while the others consist of full-length figures, three male and two female, standing on tiled floors under canopies, with woven hangings, shoulder high, for background. These five panels are now of uniform size (2 feet 8 inches wide by 6 feet high), but the Charles V was obviously at one time higher and more imposing than the rest, as the fact that the upper part of his canopy is wanting abundantly proves. The details of the shafts of the canopy itself are of pronounced Renaissance, as contrasted with the four other canopies, which are all late-Gothic in design. On the head of Charles V is the imperial crown, on his breast the imperial eagle; he is panoplied with gilt armour, which shows up majestically against the purple curtain of the background.

Neither of the other princes wears an imperial crown. The younger, indeed, is bareheaded. He is probably meant for Philip le Beau, son of Maximilian and of Mary of Burgundy. He holds a white carnation in one hand, and in the other a cap with an aigrette attached to it by a jewelled brooch. He is clad in a long doublet of purple, under a white gown, lined with pale green, and hanging to the ground, yet not covering the peaked toes of his crackowes. He wears a girdle with a

tasselled gipiciere. The background curtain is ruby coloured. The other prince is identified, not by his features but by the accessory details, as Maximilian himself, before he became Emperor. He wears the Archducal cap and the collar of the Golden Fleece. The border of his fur-lined red mantle is embroidered with two initial letters M conjoined together by a true-love knot, signifying his union with Mary of Burgundy. His tight-fitting jupon displays the arms of his own house impaling those of Burgundy, in right of his wife, having over all a scutcheon of pretence, or a lion rampant sable (Flanders) impaling argent an eagle displayed gules (Tirol). The first quarter of his coat-armour (viz., Austria ancient, azure five eagles displayed two two and one or) forms the sleeve of his right arm [PLATE I].

As to the identification of the two ladies, much depends on the extent to which, if at all, the representations are meant for actual likenesses. In the case of gesso-coated wood panels or canvases, individual portraiture might reasonably be a factor to take account of; but in glass-painting it is otherwise. There is no question—the work itself affords sufficient evidence of the fact—that the executant was a consummate artist, and as such he could not fail to observe the reticence which the limitations of his craft and his material alike demand. All other motifs, then, being subordinated strictly to decoration, the artist expresses himself in the language of heraldry and costume rather than in that of realism.

The Burgundian ducal family, as exemplified, for instance, by Philip the Good, his son Charles, and the bastard Antony, were certainly not distinguished for physical beauty. They had, however, certain characteristic features, which combine to differentiate them from other people—viz., eyes set somewhat closely together, nose and upper lip disproportionately long, and the lower lip too prominent. But perhaps the most striking feature of all was the Burgundian ear, which, with its receding helix and exaggeratedly convex concha and anti-helix, cannot be mistaken. The lady whom (in the character of S. Barbara in Memlinc's *Mystical Marriage of S. Catherine* at S. John's Hospital, Bruges) Mr. Weale (*Burlington Magazine*, xvii, p. 174) identifies with Margaret of York, exhibits this family peculiarity to such a degree that she can, I submit, only be of Burgundian blood—most likely Mary of Burgundy herself. She is, moreover, obviously younger than the S. Catherine in the same picture, whom accordingly, transposing Mr. Weale's ascriptions, I am inclined to identify with Margaret of York. The glass panel here reproduced [PLATE II] depicting a lady wearing a hennin, or steeple head-dress, unfortunately does not show much more than the lobe of the ear; but the remaining features very closely

## Some Flemish Painted Glass Panels

resemble those of Memlinc's S. Barbara. It may be nothing else than coincidence, but if any weight attaches to appearances, both figures represent one and the same individual, Mary of Burgundy. She carries a pet dog, its neck encircled by a collar of bells, on her arm, but there is no other attribute nor emblem of any kind. The colour-scheme is peculiarly soft and tender—a harmony of golden brown, not disturbed by the deep Veronese green of the under-skirt. The rest of her dress is white, enriched with a brocaded pattern in yellow stain. It is perhaps worth noting that Mary of Burgundy is also represented wearing a hennin in the woodcut illustrations of the "*W'eisskunig*", a work produced expressly under the direction of Maximilian himself.

The other female figure, with long golden hair flowing over the shoulders from under an elaborately jewelled head-dress, is sumptuously apparelled in ermine, gold, and white, with a blue-lined cloak, showing up nobly against a ruby background curtain. It may possibly represent the first wife of Charles the Rash, viz., Isabel of Bourbon (married in 1454, died 1465) or his surviving wife, Margaret of York (married on 3rd July, 1468). In all probability, however, it represents the Princess Juana of Aragon, commonly called *la Folle*, daughter of Ferdinand and Isabella, and wife of Philip le Beau. Their marriage took place in 1495. Her unconfined hair seems to refer to a time when she was not yet a matron, just as the pink in the hand of the companion figure (presumably Philip le Beau) is said to signify betrothal. The third finger of his hand that holds the pink conspicuously displays a ring.

The heraldic panels comprise a pair, 3 ft. 5 ins. high by 2 ft. 4 ins. wide, with the arms of two ladies, since either is held by an angel only, without heraldic supporters, mantle or helm. One of them is subscribed, in abbreviated form, YZABEAV DE BOVRBON COMTESSE DE CHAROLOIS. The last name was the territorial title which her husband, Charles the Rash, bore during the lifetime of his father, Duke Philip the Good. The second panel has no lettering underneath it, but the arms displays are unmistakably those of Charles the Rash's daughter and sole heir, Mary of Burgundy, impaled with those of her husband, Maximilian. The distinction drawn between the shield of Mary and that of her husband was that the former was blazoned with two separate inescutcheons, whereas in Maximilian's shield the inescutcheons became a single one with the charges impaled. Curiously enough, in the glass under notice the two inescutcheons have changed places, the eagle of Tirol occupying the centre of the Burgundian arms, and the lion of Flanders conversely the centre of the Austrian arms—a detail which proves that this particular panel must



ARMS OF PHILIP THE GOOD, DUKE OF BURGUNDY, BORNE ALSO BY HIS SON AND SUCCESSOR, CHARLES THE RASH



## Some Flemish Painted Glass Panels

at one time have been releaded and put together by somebody ignorant of the heraldry with which he had to deal.

There remain four trefoil-headed lights, 4 feet 10½ inches high by 1 foot 3½ inches, consisting exclusively of heraldic blazons. These appear to represent Philip the Good (his name, Philipe or Felipe, being almost hidden behind the badge of the Golden Fleece); Maximilian, as Archduke; his son, Philip le Beau, during his father's lifetime, as the label indicates, and, lastly, Philip le Beau after his marriage with Juana, as signified by the impaled arms of Austria and Burgundy on the one hand and of Spain on the other.

Two of the panels have red and white mantles with archdual caps, and two have blue and gold mantles with fleur-de-lys crests, on gold helmets. Round the base of the latter (as also along the top of the curtain of the Maximilian figure) runs a legend which hitherto has not been satisfactorily explained. Only the word HALT is distinguishable. This, if it be the opening word, suggests a French version of Maximilian's motto: *Tene mensuram et respice finem*. The crest (having on the top of its fourways branches a little tuft which, did the exigencies of the process permit, should be red) was derived from France. The first Duke of Burgundy to use it was Philip the Bold, son of King John of France. Philip himself, not being a crowned king, had to be content with a crest, with or without a torse. The same crest was borne by Dukes John the Fearless, Philip the Good and Charles the Rash. The last-named left no son, and his daughter Mary married Maximilian, afterwards emperor. Thus Burgundy became absorbed with greater possessions, and the fleur-de-lys crest, in consequence, giving place and precedence to a crown, fell into disuse. A similar crest is to be seen at Cleve, among the alliances represented on the tomb of Duke John of Cleve and his wife Elizabeth, daughter of John the Fearless, Duke of Burgundy. It occurs also at Nymwegen, on the tomb of Catherine of Bourbon (*obit* 1469), granddaughter of the same John the Fearless.

The Collar of the Golden Fleece, the most illustrious order of Chivalry in Christendom after that of the Garter, figures repeatedly in these panels. The order was founded by Duke Philip the Good on the occasion of his marriage with Isabella of Portugal in 1430. Philip himself always declared that he chose the distinctive badge in allusion to Gideon, not Jason. The chain was composed of conventional representations of fire struck from flints, alternating with pairs of interlinked steels, or briquets. The origin of this device is uncertain. It may perhaps have been suggested by the double initial B, for the two Burgundies. Anyhow, once adopted, its decorative capabilities, in an age supremely fertile of artistic resource, were seized

upon and developed to a most wonderful extent, the exquisite motif adapting itself to all sorts of ornaments in carved wood and stone, as well as cast and wrought metal-work.

It may not be without interest to compare these panels with typical English glass of the same period. In our native work "as a rule," to quote the late Mr. L. F. Day, "the yellow was not only delicate in tint, but delicately introduced. There were significant passages of yellow in it, but the effect of the mass was cool and silvery". Now, though in these Flemish examples the flesh is rendered throughout as an English artist would have rendered it, in white glass, the effect heightened with yellow stain, the latter is hot and violent, as contrasted with the cool and tender effects of English work. The fact is that nowhere was the use of yellow stain brought to such absolute perfection as in this country. And whereas here the process practically superseded pot-metal yellow, the latter freely occurs in the Flemish work under notice. Again, in English glass a narrow border-strip of white was commonly employed, but it is entirely absent in these Flemish panels. Of the latter the four tall lights of armorial glass offer in some sort a parallel to the exquisite glass at Ockwells, Berkshire (*circa* 1460). In either series the design of the lambrequins proves on examination to consist simply of a single unit, repeated with no more variations than are incidental to hand-work. Nevertheless the difference in the colour schemes is sufficient to relieve the work from any sense of monotony. In the case of the Flemish glass the mantle is so ingeniously arranged as to cover most of the area of the light from top to bottom; but at Ockwells it is smaller in proportion, and—a motif adopted subsequently by Cardinal Wolsey in the dining-hall of his college at Oxford—the spacious background is extensively striped by diagonal bands, or posies, in blackletter.

The shields at Ockwells hang picturesquely slantwise, whereas the shields in the Flemish glass are rigidly vertical. In this case it was bound to be so, because the manifold quarterings required for their display such large shields as must either be set straight upright or else fail to adapt themselves to the spaces determined by the saddlebars.

The armorial charges, with few exceptions throughout the series, face to sinister. Now, Continental heraldry is notoriously less strict than English heraldry in this regard, but there remains no doubt as to which is the more normal order. To find, then, as in the present instance, an occasional licence become the prevailing practice is, to say the least, a remarkable feature.

As regards the technique, the shadows are executed for the most part in stipple, not without a slight admixture of smear, whereas in England the latter method had virtually become extinct by that date. On the other hand the cutting of the

## Some Flemish Painted Glass Panels

glass mosaic evinces a dexterity far in excess of the English standard at the time; for, before diamonds were employed for the purpose, the only methods available were chipping and, rarely, drilling. At Nettlestead Church, Kent, and at Brown's Hospital, Stamford, Lincolnshire, jewels are rendered by isolated discs inset in drilled holes and leaded round, but without connecting lead joints. Both these are exceptional instances in the fifteenth century. Nor was it until the next century that (as, for example, in heraldic glass at Lytes Cary, Somersetshire) English glaziers achieved the feat of inserting insulated heraldic charges into spaces shaped out for them in a field of a different colour. Almost any other plan would be resorted to in preference, the greatest technical difficulties always occurring in heraldic work; so much so that the tinctures were often evasively or incorrectly rendered. Sometimes, again, when white on a colour was wanted, the former would be produced by abrading the surface of coated glass down to the uncoloured basis. Again, as in representations of France ancient, the golden fleurs-de-lys would take the form of lozenges in a blue ground, the latter intersected by lead-lines as though it were fretty. In these Flemish panels, however, executed as they were before the close of the fifteenth century, there occur fleurs-de-lys, deftly shaped in yellow metal and let into the middle of a field of blue, correspondingly pierced to receive them, with a surrounding lead outline,

but no exterior junction. Considering the obstacles in the way of shaping the component glass pieces with the limited appliances of the age, this is an amazing *tour de force*.

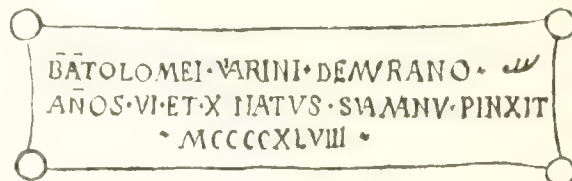
The drawing of the figures, whilst it does not exceed the proper bounds of decorative art, nevertheless approaches more nearly to naturalism than would be the case in English work of the time. The dramatic gesture of the Charles V, with his masterful stride, presents the very antithesis of the reticent and statuesque qualities of glass-painting in this country. It is true the comparatively late date alone would account for the treatment of this particular figure, but the earlier paintings of the series are almost as un-English as the later. This is especially true of the Maximilian, whose whole poise is strikingly lifelike [PLATE I].

Beside those already mentioned there are many other points of interest attaching to this beautiful glass, but want of space does not allow me to introduce them. Some matters still uncertain, such as the identity of the female figures, might be cleared up if only more of the history of the glass itself could be ascertained. In conclusion, I venture to hope that the attention of connoisseurs being directed, through the medium of *The Burlington Magazine*, to this splendid mediæval glass, may lead to fuller discussion of the various problems which it presents, and possibly even to a complete and satisfactory elucidation of its origin.

### THREE PAINTINGS BY BARTOLOMEO VIVARINI BY TANCRED BORENIUS

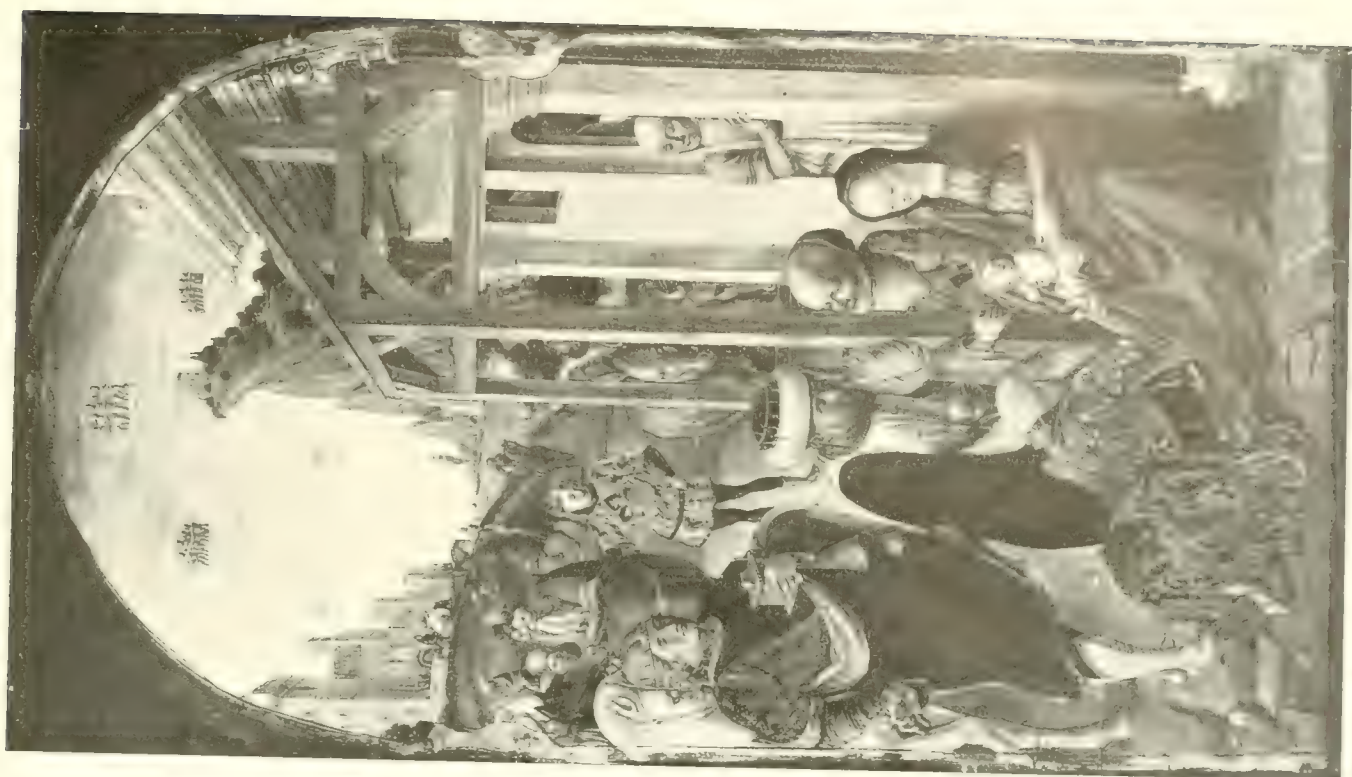
**T**HANKS to the researches of some intrepid explorers—foremost among whom we must name the late Gustav Ludwig—a considerable amount of biographical detail about the Venetian painters of the fifteenth century has lately been brought to light in the archives of Venice. Yet greatly as our knowledge with regard to these artists has thus increased we are still left very much in the dark if we want to fix with exactitude the date of the birth of most of them; and in respect of some—as, for instance, Bartolomeo Vivarini—the harvest of records has been very scanty indeed. It is therefore especially gratifying that the signature on a newly discovered picture by Bartolomeo enables us to determine the date of his birth with great precision.

This painting [PLATE I], which is now in Sir Hugh Lane's collection, represents the Virgin adoring the Child and bears on a *cartellino* the following inscription, which, having been tested with spirits of wine, proved to be contemporary with the picture:—



If, as this inscription tells us, Bartolomeo Vivarini was aged 16 in 1448, it follows that he was born either in 1431 or 1432. This picture was executed two years before the work which hitherto has been thought to mark the first appearance of Bartolomeo Vivarini in the history of art, namely the great *ancona* painted conjointly by Antonio and Bartolomeo Vivarini for the Certosa of Bologna and now in the Picture Gallery in that town. In this connexion it is interesting to note that Sir Hugh Lane's painting also comes from Bologna, where until lately it formed part of the once famous, but now greatly diminished, Hercolani collection, which has supplied so many European Galleries with Italian primitives. In this *Madonna* we find a member of the Vivarini family for the first time















## Three Paintings by Bartolomeo Vivarini

using a composition which was constantly adhered to both by Bartolomeo and Alvise Vivarini and of which the next example is the above mentioned Bologna polyptych. The types of both Mother and Child are closely allied to those of Antonio Vivarini; while the influence of the Paduan school is clearly noticeable in the cast of the draperies, the fruit-garland and the marble parapet. For all his inexperience—which is noticeable enough in the drawing of the figures—the young artist has succeeded in infusing into the picture a tender and reposeful sentiment which gives it great charm; and in its beautiful old frame it has something of the effect of a stained glass in a Gothic cathedral.<sup>1</sup>

The latest date that can be read at present on any picture by Bartolomeo Vivarini is 1491<sup>2</sup>; but it has been assumed that he was still living and working in 1499, on the strength of a statement by Moschini that a painting by Bartolomeo was inscribed with that date. The painting in question [PLATE II]—which in a thoroughly mediæval fashion represents the Death and Assumption of the Virgin in the presence of the Apostles and SS. Stephen and Laurence—appeared a few weeks ago at Christie's when the collection of the late Mr. Charles Butler was dispersed<sup>3</sup>; and it may be of interest to recapitulate here the curious vicissitudes which this picture has undergone especially as regards its signature. It was originally in the church of the Certosa outside Padua and is first noticed in 1765 by Rossetti, who still saw it in the church for which it had been painted and read the signature as follows: "Opus factum Venetiis per Bartholomæum Vivarinum de Murano 1475".<sup>4</sup> After the suppression of the Certosa—as we are told by Moschini—the picture was sent to Venice, where it was entrusted to the care of Giovanni Maria Sasso, a famous restorer in those days. It is on his authority that Moschini corrects Rossetti's reading of the date, and states that the signature runs thus: "Hoc opus factum fuit Venetiis 1499 per Bartholomeum Vivarinum de Murano". Moschini further mentions that the picture was subsequently acquired by *il Ministro Inglese*<sup>5</sup> who in 1775 sent it to London<sup>6</sup>. Many years later Crowe and Cavalcaselle succeeded in identifying it with a painting which at that time formed part of the collection of Lord Northwick at Thirlestaine House,

near Cheltenham. It passed there as a work by Giotto, and the signature had been altered to suit that attribution. Crowe and Cavalcaselle report it as follows:—

"Giotto . . . tum . . . . Venethsi pe.  
int . . . olomeum vive  
. . . . . m oi Mu . iano 1 . . ."<sup>7</sup>

The picture figured as a Giotto at the Manchester Exhibition in 1857 and at the Northwick sale in 1859. Subsequently the signature was again tampered with. When, in 1885, the picture was lent by Mr. W. Graham to the Winter Exhibition at Burlington House<sup>8</sup> it bore the signature which may still be read in very distinct characters on the *cartellino* at the bottom of the panel:—

OPVS FACTVM VENETHIS PE  
R BARTHOLOMEVM VIVA  
RINVM DE MVRIANO 1480

This inscription is undoubtedly in great part of recent date; but may we assume that it faithfully reproduces the old signature, which surely came to light—in what state we do not know—when the "Giotto" signature was cleaned? *Prima facie* it seems no doubt most probable that Sasso's reading of the date was correct, as he especially wanted to rectify an earlier statement. On the other hand, it must be remembered that his evidence on this point is available only indirectly through Moschini; and there is just some reason to suspect that it may have been inaccurately reported. Between 1469 and 1491, almost every year is represented by at least one painting by Bartolomeo Vivarini; and it would therefore seem somewhat strange if there was a total blank in the chronology of his works between 1491 and 1499. On the whole, the present signature certainly tallies far better with Rossetti's reading than with that given by Moschini.

As a work of art, the *Death of the Virgin* hardly deserves any detailed notice, since it is one of those coarse and perfunctory paintings which were produced *en masse* in the workshop of Bartolomeo Vivarini. Far superior to it—indeed, one of the most delightful works of this artist—is the little *Adoration of the Magi*, which was one of the many pleasant surprises of the Abdy sale last May<sup>9</sup> [PLATE I]. The whole picture possesses a certain graceful grotesqueness which is singularly fascinating. We find no trace here of the monotonous designer of enthroned Madonnas and Saints; the composition is quite free, and yet very skilful. The distance has all the fancy and gaiety of a Carpaccio background *in nuce*. There can be no doubt that the exceptional qualities of

<sup>1</sup> The signature of this picture is obviously imitated from that of Andrea Mantegna's earliest painting, the lost S. Sofia altarpiece, executed in this very year 1448, and inscribed: "Andreas Mantinea pat. an. septem et decem natus sua manu pinxit MCCCCXLVIII".

<sup>2</sup> It occurs on a triptych in the Carrara Gallery at Bergamo (No. 161).

<sup>3</sup> No. 112 in the sale catalogue, and reproduced in the illustrated edition. On panel; arched top; 74½ in. by 58½ in.

<sup>4</sup> Rossetti, *Descrizione delle pitture, sculture ed architetture di Padova* (Padua 1765), p. 351.

<sup>5</sup> *I.e.*, John Strange, British resident in Venice from 1773 to 1788, and a great collector.

<sup>6</sup> Moschini, *Guida per Pisola di Murano* (Venice, 1808), p. 124 sq.

<sup>7</sup> Crowe and Cavalcaselle, *A History of Painting in Northern Italy* (London, 1871), i. 48 sq.

<sup>8</sup> It appeared again the following year at the Graham sale.

<sup>9</sup> No. 131 in the sale catalogue. On panel, 20½ × 11 in. Probably one of a series from the life of the Virgin like that ascribed to Antonio Vivarini in the Kaiser-Friedrich Museum at Berlin (No. 1058).

## Three Paintings by Bartolomeo Vivarini

this little painting in a large measure are due to an impetus received by Bartolomeo through studying the works of Jacopo Bellini and Mantegna; the traces of their combined influence are clearly visible in it. The rendering of form is in general strongly Mantegnesque. The building to the right, with its heavy cornices, recalls the architecture in Mantegna's *Baptism of Hermagoras* in the Eremitani chapel; and the lofty hill with a tower at the top in the background is a favourite motive of that artist. The horsemen, and the view of the walled-in city in the middle distance, again call up to our memory numerous drawings by Jacopo Bellini. But whatever foreign elements we can detect in this work, it forms a harmonious whole which is strongly marked by Bartolomeo's own individuality. The picture is not signed, but

it is enough to observe the shape of the hands, the unselect types and the clear, metallic colouring, to be convinced that Bartolomeo Vivarini, and nobody else, is the painter.

I avail myself of this opportunity to call attention to three little-known panels—no doubt parts of a triptych—in the Museum of Bari, representing S. Francis between SS. Michael, Anthony of Padua (l.), Bernardino of Siene and Peter (r.). The central compartment is inscribed: "Opus factum fuit Venetiis per Bartholomeum Vivarinum de Muriano 1483". These paintings are obviously in great part the product of the *bottega* of Bartolomeo, and the two side compartments have no particular artistic merit, though the figure of S. Francis undoubtedly produces a fine majestic effect.

## A FAMILY OF FLEMISH PAINTERS BY W. H. JAMES WEALE

**T**HE traditions of the early Netherlandish school of painting survived longer at Bruges than in any other art-centre of the Low Countries. This no doubt was due to the widespread fame of Hans Memlinc and Gerard David.

The great demand for their works led, as a consequence, to the production of an immense number of imitations and copies, which found a ready sale especially to dealers who exported them to Spain and Italy, and probably passed them off as originals. Among these copyists were Peter Christus II, Adrian Isenbrant and the sons of John Prévost and of Ambrose Bensone. Besides these, there was a Flemish family, the Claeissins,<sup>1</sup> the members of which deserve to be better known as painters of religious subjects and of portraits: they did not change their style, but remained the faithful guardians and continuators of the traditions of their country. Among the members of the gild of SS. Luke and Eligius we find several Claeissins who exercised the art of painting: but the following is the first member of this family whose history I have been able to establish by documentary evidence gathered in my researches in the archives of Flanders and in my visits to public and private collections.

PETER CLAEIS or CLAEISSINS, born at Bruges in 1499 or 1500, apprenticed in August, 1516, to Adrian Becart, was admitted as free master January 10, 1530, served on the council of the gild in 1535 and 1556, and was chosen dean 1572. In 1544 he was admitted as an illuminator into

the Booksellers' Gild. In 1560 he painted a portrait of himself, formerly at Copenhagen, in the possession of M. Bugge,<sup>2</sup> and now in the National Gallery of Norway at Christiania [PLATE I, B].<sup>3</sup> This portrait, painted in a reddish tone, shows the bust of a vigorous old man, seen in three-quarters turned to the left, wearing a black cap, a brown dress buttoned in front, and a collar of fine linen bordered with lace. Signed PETRVS CLAEISS. PIC; on the dark green background is the date A·D·N·15·60·ÆTATIS·SV·Æ·60. In 1572 the churchwardens of S. Saviour's Bruges gave him a commission to paint a picture of the Resurrection [PLATE I, A]. For this work he was paid £27 less £2, part of the cost of the contract made with him and of the refection offered to him and the carpenters and workmen when the painting



FIG. 1

was set up over the high altar, October 10, 1573.<sup>4</sup> The original design, bearing the master's cipher [FIG. 1], was in 1860 in the collection of M. A. van Caneghem, of Bruges.

An early painting by him is that of Our Lady seated in the open air supporting the Divine Child who stands on her knees and tenderly caresses her chin. All around are numerous emblems, including many flowering plants. This painting, signed with the master's cipher [FIG. 2], was lent by Mr. Haest of Antwerp to the Exhibition of Old Masters held at Bruges in



FIG. 2

<sup>1</sup> Catalogue of his collection, sold by auction in August, 1837, No. 370.

<sup>2</sup> Catalogue of 1885, No. 1; oak. H., 0.395 m.; B., 0.29. For the photograph of this portrait I am indebted to the kindness of Dr. Jens Thüs, director of the Gallery.

<sup>3</sup> This picture, having been damaged by the Calvinists, was restored in 1585 by Peter Claeissins II, who had assisted his father in its execution. It now hangs in the north aisle of the nave.

<sup>4</sup> All the members of this family sign their name thus, while the Italian, Dutch and Westphalian adopted the form Claessens. Lexicographers would do well to follow their example, which has the advantage of distinguishing Alard and Peter Claeissins of Bruges from their contemporaries, Alard Claessens, of Amsterdam, and Peter Claesz, the Westphalian.





14 THE RESURRECTION (1573) BY PIETER CLAESSENS. HÔTEL DE SAINT SAUVEUR, BRUGES



15 PORTRAIT OF PIETER CLAESSENS. N. N. GALLERY, THE ISLANDIA



16 THE RESURRECTION (1573) BY PIETER CLAESSENS. HÔTEL DE SAINT SAUVEUR, BRUGES









LE CARRIAGE DE LA Vierge, par le peintre flamand, au musée de Valenciennes II  
 (Reproduction d'après l'original en bois de la collection de M. de Valenciennes)



La Vierge et l'Enfant, par le peintre flamand, au musée de Valenciennes II



1867. A good portrait of Robert Holman, provost of Loo, and abbot of the monastery of Our Lady of the Dunes, dated 1571, is preserved in the Diocesan Seminary at Bruges. A portrait of another abbot, his immediate predecessor, with S. Anthony, Our Lady and S. Bernard, on the shutters of a triptych with a landscape background, the principal panel of which is lost, is in private possession in the same city. Both of these were in the Bruges exhibition of 1902. Peter Claeissins had by his wife, Petronilla Roelandts, three sons: Giles, Peter, and Anthony, who were all painters.

GILES CLAEISSINS, admitted free-master October 18, 1556, died at Bruges, December 17, 1605. He was the domestic painter of Alexander Farnese, duke of Parma and governor-general of the Low Countries. After the death of that prince, December 2, 1592, he was engaged in a similar capacity by the archdukes Albert and Isabella. In 1600 he painted a picture of Our Lord on the cross, for the altar of the royal chapel at Brussels, for which he was paid £7 10s. Flemish currency. For a miniature of the Infanta Isabella, on a card, he received £22. This portrait, enclosed in an oval gold case with a chain adorned with fifty-eight diamonds, costing £1086 10s., was sent by her in 1603 as a present to her godchild, the eldest daughter of Henry IV of France. A painting by Giles of the Holy Trinity was sold at Paris, February 6, 1907, for 1600 frs. In the collection of the Duke of Devonshire at Chatsworth is a remarkable picture painted about 1570 for the Confraternity of the Presentation of Our Lady established in the church of S. James at Bruges, of which the clergy attached to that church and the family of the founder were members. They assembled for the celebration of a solemn mass on their patronal festival. Unfortunately the register of members and all other documents of this confraternity have disappeared and cannot be traced, so that there is no positive proof of the painting being by Giles. The picture represents, according to the instructions given to the painter by the Confraternity, the Presentation of the Blessed Virgin in the Temple, or possibly a liturgical drama acted in the choir of the church. Joachim and Anne, standing at the foot of the step separating the sanctuary from the choir, are bending forward respectfully. One of the Temple virgins at the side of the latter is directing her attention to the high priest who, standing before the altar, is receiving the Blessed Virgin, above whom hovers the Holy Dove, while higher up the Eternal Father is blessing her. The future companions of Mary assist at her reception, seven on each side of the altar; amongst them is a lady wearing a *hennin*, who appears to be their mistress. On the left, at the side entrance of the sanctuary, a young man awaits the end of the ceremony to reconduct the high priest to the vestry. In the

stalls on the south side stand ten surpliced priests, two of them holding books; the others with their hands joined. The rector and the vicar at the head of the two rows of priests wear over the left arm, the former a large furred almuce, the latter a small one of black satin. On the other side of the choir five priests occupy the stalls; on the pavement, in front of them, are three men and two ladies kneeling. These portraits have great character. The painting has also special interest because it represents very accurately the interior of the choir of the church built 1457-1472, as it was before its pillage by the Calvinists in 1580, when the fine pyramidal tabernacle and the brass balustrade around it were destroyed. The details of the oak vaulting of 1516-18 are recognizable, but the stalls have been simplified by the painter, as also the high altar. The subject of the painting above it is difficult to recognize, but its rectangular shape corresponds with that of *The Deposition of Christ* by Hugh Van der Goes, given to the church by James Byese and his wife, a celebrated picture of great beauty, a fragment of which, preserved at Christ Church, Oxford, has been reproduced in this magazine (Vol. XII, p. 162).

PETER CLAEISSINS II was admitted free-master into the gild November 11, 1570. He served as a member of its council several times between 1571 and 1613, and was thrice elected dean—in 1587, 1600 and 1606. In 1581 he succeeded his brother, Anthony, as the official town painter, a position which he resigned on September 25, 1621. In 1584 he designed and painted the decorations of a triumphal arch erected on the occasion of the solemn entrance of the prince of Parma on June 29 in that year. Peter painted topographical bird's-eye views both for the municipality and for the State, and carried out many decorations, besides painting a large number of religious subjects and portraits, many of which have disappeared. The town museum has preserved signed [FIG. 3] allegorical picture of the Convention of Tournai, May 22, 1584, containing fine portraits of the thirteen

Petrus Claeis  
Fecit

FIG. 3

principal noblemen who signed that convention [PLATE I, C]. An interesting picture representing the history of the foundation of the church of S. Mary Major (Our Lady of the Snow) at Rome adorns one of the chapels in the church of Our Lady [PLATE II, D]. A *S. Mary Magdalene reading*, dated 1602, is now in the collection of Lady Cowper at Panshanger. In the cathedral of Bruges are the shutters of an altar-piece, painted in 1608 for the Shoemakers' Chapel; the central panel, representing the Holy Trinity in majesty, has disappeared. On the interior of the shutters are portraits of the chaplain,

## A Family of Flemish Painters

dean and nineteen members of the gild; on the exterior, full-length figures of their patrons, SS. Crispin and Crispinian. In the Hospice of the Holy Ghost is a painting of Our Lady of Montaign, dated 1608; in the cathedral is an *Ecce Homo* containing a portrait of John Van den Berghe, abbot of S. Bartholomew, signed and dated 1609 [FIG. 4]; a large altar-piece, signed

petrus Claeisß  
fecit · 1609 ·

FIG. 4

the Burning Bush, and Gideon and the Fleece [PLATE II, E]. On the shutters are portraits of

· 1620 ·

FIG. 5

the sixteen members of the Confraternity. This altar-piece, commenced in 1606, was not completed until 1620. Peter died in 1623.

ANTHONY CLAEISSINS, third son of Peter I, born about 1536, died January 18, 1613. He was already married in 1558, and residing in a good house of his own. When admitted as free-master into the gild, 1570, he was working under Peter Pourbus. After holding minor offices, he was chosen dean, first in 1586, and again in 1590 and 1601. From 1570 to 1581 he held the position of town painter. He designed screens, organ-cases, ironwork, and articles of church-furniture, among which was a design for an antependium painted on a panel in 1609, ordered for Spain. He was a painter of considerable merit; his portraits are generally very

good, and the details of costume well rendered. In the composition of his subjects he did not adhere to local traditions so closely as his brothers and father. His earliest existing signed work represents a banquet given at Bruges in 1572 in honour of the installation of Philip van Belle of Dendermonde as pensionary and treasurer of the city. Oddly enough, the banquetters are clothed in fancy costumes, and the scene made to represent the feast given by Assuerus to the princes of his court; but the names of the persons, with their official position, age and date, are painted on the borders of their dresses. In an adjoining apartment in the background Queen Vashti is enjoying herself with other ladies. The frame bears the quaintly chosen inscription: NEC ERAT QVI NOLENTES COGERET AD BIBENDVM · HESTER · 10.

*The Last Supper*, 1593, in the church of S. Giles at Bruges, has a certain resemblance to a painting of the same subject by Peter Pourbus in the church of Our Lady. In the latter church is a banner painted by Anthony, in 1599, for the Confraternity of Corpus Domini; it represents a procession; the chaplain, vested in a cope, bears the Host in a tower-monstrance, and is accompanied by thirteen members, six of whom carry the canopy. In the town museum is a picture of Mars surrounded by figures representing the liberal arts trampling on Ignorance, with a view of Bruges in the background. It is signed and dated 1605. This work bears many points of resemblance to a fine painting by Peter Pourbus in the Wallace Collection.

Anthony Claeissins had a son, Peter III, who was dean of the gild from 1607 until his death, July 19, 1608.

JOHN CLAEISSINS, son of Peter II, after holding minor positions in the gild council, was chosen dean 1629; he died in 1653. Many portraits bearing his signature are preserved in Flemish families. In the Liechtenstein Gallery, Vienna, are the shutters of a triptych representing the donor and three saints, dated 1628, and in the Hospice of the Holy Ghost at Bruges, a *Christ healing the ten lepers*, dated 1632.

## THE ARRANGEMENT OF PRINT COLLECTIONS BY A. M. HIND



REQUESTERS of Print Rooms and systematic collectors should be interested in a recent pamphlet<sup>1</sup> by Prof. Valerian von Loga on the arrangement and cataloguing of collections of engravings and drawings. Prof. von Loga, who is

<sup>1</sup> *Die Anordnung der Druckwerke in den Bibliotheken*, by Valerian von Loga, Vienna, 1904. (Bibliographisches Institut, Leipzig.)

well known by his books on Goya, has long been on the staff of the Print Room in Berlin, and his pamphlet is issued under the auspices of the Museum at the popular price of 2 mk. His official position has been one of immense practical advantage to the development of a thoroughly systematic method, for Berlin is one of the youngest of the great collections, having been chiefly formed during the last fifty years. This has rendered the



## The Arrangement of Print Collections

adoption of a scientific order from the beginning much more feasible than in the older collections, such as Paris, where the existence of a variety of old collections in their original volumes puts a serious obstacle in the way of reorganization.

Prof. von Loga's pamphlet has suggested to me that it might be of some interest to amateurs to have clearly put before them the general principles of a thoroughly scientific arrangement of prints, and some help to their researches to explain, in comparison with the ideal, the arrangement in practice in the Department of Prints and Drawings at the British Museum.

Arrangement has of course to be considered in its two relations, to place in the portfolios and place in the catalogue. Many material considerations, such as the varying sizes of the prints, render impossible a thoroughly consistent arrangement of keeping masters and schools together in a single series of portfolios or solanders. A systematic catalogue with proper reference to place in the collection will to some extent render this difficulty less vital, but it can never do away with the extreme inconvenience of having to consult a hundred and one places for the separate prints of one master quite apart from any illustrations in books.

Now, in so far as the material to be consulted has in the first place an artistic interest, arrangement of place should, so far as possible, be made according to school (*i.e.* country), process, date, and development. In small collections this may be carried consistently throughout the whole history of engraving, but the difficulty of realizing the ideal throughout a great public collection is too enormous to be generally coped with. I use the term "ideal" from the point of view of the student who may be generally regarded as devoted to particular schools of artists, and whose end is greatly served by the arrangement in groups. From the official's point of view it often means more trouble to find a print placed in this order (as he would generally need to consult the catalogue) than if it had been under the artist's name in an alphabetical order. But for the student who does not always know the artists' names (and there are many secondary names that are fairly unknown even to the connoisseur!) the alphabetical arrangement presents great difficulties. An attempt to actualize the ideal has, however, scarcely been made in the great collections except in relation to work of the fifteenth and sixteenth centuries, and of the seventeenth and eighteenth in so far as it is touched by Bartsch's great "*Peintre-Graveur*". The mass of important anonymous work makes it almost essential in dealing with the earliest periods. Amsterdam has partially solved the matter by a chronological arrangement of their drawings in the portfolios (the several artists finding their place according to the calculation of an average date of the centre of their activity), but this is the only

collection I know, which has in any essential factor departed from the alphabetical order within each school.<sup>2</sup>

Now the alphabetical order being accepted as the lesser evil for the mass of work later than the fifteenth or sixteenth centuries, there still remains the question whether the processes of line-engraving, woodcut, mezzotint, and lithograph shall be divided into separate series. Prof. von Loga keeps to the principle of one alphabetical series. On the whole, in spite of fairly frequent division of an artist's complete work, I think it is to the student's advantage to have the processes separate, and this is the method that has been adopted in the British Museum. A further division may be made (as in the British Museum) into the two principal series: I, *Engravers*, II, *Prints after Masters*. Prof. von Loga has followed the rule of making I complete, and II as complete as duplicates will allow. The British Museum rule in this respect is not quite so rigid, but in general the policy is to place good impressions of reproductive engravings with the engravers, but whether in the first instance a print present only in one impression shall go under *Master or Engraver* is to some extent governed by an estimate of the comparative value of the work in its two relations. Thus it has been considered well even to deplete the series of engravers to complete the Rubens series.

In addition to the series of *Prints after Masters*, the British Museum keeps a separate series of *Reproductions of Drawings*, though in some cases the border line is as uncertain as the border-line between a painting in water-colour and a drawing. The catalogue arrangement in Berlin is more systematic in this respect, making one heading *Reproductions*, and dividing this under the sub-headings of *Engravings*, *Woodcuts*, *Drawings*, and *Pictures*. The Print Room of the British Museum has not hitherto laid any emphasis on a series of reproductions of prints, though it has taken full advantage of their existence and value in comparative historical study, in mounting them alongside originals in the earlier periods which are covered by critical catalogues (such as the Early German Engravings and Woodcuts, and the Early Italian Engravings).

Finally, Prof. von Loga describes at some length the subject index as it exists in practice in Berlin. The use of a card- (or rather a slip-) index has facilitated the entry of each print under three headings in addition to its place in the inventory of acquisitions—*i.e.*, under *engraver*, *painter* and *subject*. Four slips are type-written for each print, and the underlining of one of the three headings (which have their special places on the slip) is all that is necessary to differentiate their application to one or other of the indexes. In the matter of

<sup>2</sup> See F. W. M. *Die Ordnung der Kunstwerke in den Sammlungen der Königl. Preuss. Museen*, III, 110, 2.

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subject and the choice of a suitable heading, Prof. von Loga gives very practical advice, the outcome being that general headings and elaborate subdivisions are for the most part avoided in favour of some outstanding word or feature in the subject (*e.g.*, the person rather than the wider subject heading in an historical piece). I have not space to follow this branch of his pamphlet in further detail. It would, of course, be an immense advantage if some such subject index were able to be carried out in the British Museum Print Room. An important section of it is being done in Mr. O'Donoghue's catalogue of British engraved portraits, and the arrangement of other selected series of the collection according to subject, *e.g.*, English and Foreign History, Political and Personal Satires (both according to dates), Costume, Ornament, and London Topography, goes some way towards the same end. Moreover, the present system of indexes as inaugurated by Sir Sidney Colvin (and already carried out in the French, Netherlandish and German Schools), giving indication of number and subject of items under the different headings of *Drawings*, *Reproductions of drawings*, *Engravings* (in the various processes), and *Prints after masters*, with the necessary cross-references from one heading to another, provides a basis capable of considerable expansion. Admittedly shaped as a working compromise that could be practically coped with by the staff at the disposal of the department, the system affords a satisfactory basis for artistic research. But considering the variety of ends, besides the

purely artistic, to which a great collection such as the British Museum is put, nothing could of course be more desirable than a completely comprehensive subject index. But its accomplishment throughout so extensive a collection would imply many years' labour of a much larger staff than the Department is ever likely to secure.

Old collections cannot immediately adopt new methods, but all the smaller public galleries and the larger private collections should consult Prof. von Loga's work, and adopt as much of his ideal as they are able.

I have space only for a mere reference in closing to the short historical sketch of the principal European collections with which the pamphlet opens. Two statements made in this relation need rectification. The collection of the Duke of Devonshire is placed among those formed in the seventeenth century. The most authentic information which I can obtain regards the second duke (b. 1673, d. 1729) as the chief collector of prints, as well as of the drawings, of which so many were purchased from N. A. Flinck, of Rotterdam, in 1723. Considerable acquisitions were also made by his grandson, the fourth Duke. In any case, little of the collection can have existed before the eighteenth century. Finally von Loga refers to the recently published inventory of Alessandro di Francesco Rosselli of 1528 as that of his father Francesco (the brother of Cosimo Rosselli). Still it is more probable that Alessandro's stock of copper-plates, wood-blocks, etc., had descended from the *miniature e stampatore*, Francesco.

## DIANA AND HER NYMPHS BY ROGER FRY

MONG the thousands of paintings by Dutch masters of the seventeenth century which have come down to us, so few show the particular characteristics of this picture of Diana and her Nymphs that it should be a matter of interest to students of Dutch art to investigate the question of its authorship. In spite of the pedantic affectation of classical learning which was in vogue in Holland in the seventeenth century, comparatively few of the painters were so far diverted from the natural bias of the Dutch genius as to attempt scenes taken from classical mythology, and of these the greater part were on a small scale and with figures which occupy but a small place in the composition. The present picture is an exception to the rule. It measures 48 by 64 and moreover the scale of the figures is unusually large, the whole planning of the design, its compactness, the size of the units and their co-ordination suggesting rather an Italian than a Dutch master. There can, however, be no mistake about the

nationality of the artist. He has taken his idea from classical mythology, he may have based his composition on Italian models of the Bolognese eclectics, but he has made no serious attempt to fill in his scheme with ideal antique figures. For the actual forms he has had recourse to Dutch models, and has painted them with *naïve* realism. We can even see that he had at hand only a small selection of models, since two or possibly three Dutch girls have helped him out by posing in different attitudes for the various figures. One of these suffered from an obstinately prominent and pointed nose, and by this feature it is easy to identify her three times over in the picture in various positions. This and many other peculiarities indicate the work of a young artist, fired with an ambition beyond his actual attainments, and yet working out his self-imposed task with the means that lay to his hand, and with a courage and sincerity that engage our sympathy. For the picture appears to me, in spite of its superficial incongruity and absurdity, to show qualities that are by no means common



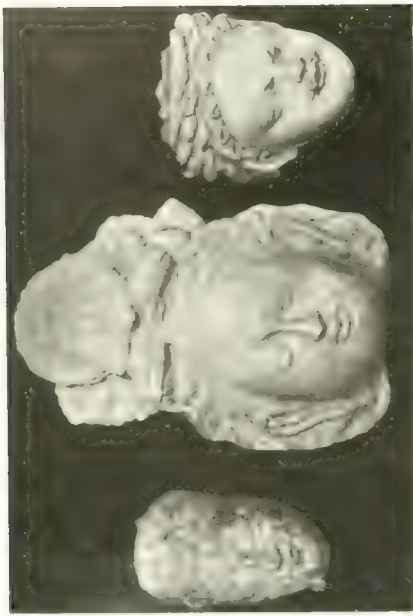


The Virgin Nursing the Christ Child, by J. M. W. Turner, 1805. Oil on canvas, 100 x 120 cm.









CO. PAINTING FROM TUNG-HOANG, THE TOWER



CO. PAINTING FROM TUNG-HOANG, THE TOWER



## “Diana and her Nymphs”

among the minor Dutchmen and thus point to the possibility that we may have here the immature work of a great master. The composition has evidently been extremely carefully planned, it is lucid and well-balanced, the units are for a Dutch artist very compact and well-contained, the movements reposeful and, except for the conventional rhetoric of Diana's left hand, are natural and easy. The Diana, over which the artist has exerted himself most in the hope of attaining to something of Latin idealism, is perhaps the least satisfactory, but the three figures to the left, where the artist has followed his native instinct more freely, are all admirable. What strikes one most is the sincerity and directness of the painter's vision. He is as yet able to grasp only the main elementary masses of the form, and he lays these down with great deliberation and assurance, refusing to complicate them or cut them up with details over which he has no command. It is, indeed, in the clear statement of the chief constructional planes and in the large simplicity of their modelling that he shows his unusual character and power. The handling of the paint corresponds with this feeling. It shows no great technical dexterity or resourceful ingenuity, but it is simply and directly handled, never troubled or worried, and the result is that the artist has attained to a rare luminosity, and he has succeeded even with the simple means at his command in giving to the blonde heads of his figures—especially the subsidiary ones—a vibrating atmospheric envelopment. So much in this picture points in the

direction of Vermeer of Delft that I cannot refrain from suggesting his name to those whose special study of that master will enable them to speak with greater certainty, though if I am right in supposing it to be a very early work it may be difficult to recognise his characteristics unhesitatingly. In the first place the composition, the size and importance of the figures in the picture—the nearness of the artist's point of view—is almost peculiar to him among Dutch artists. Other characteristics of Vermeer are the simplicity of the construction, the breadth of the planes, the luminosity of the colour, the blondness of the flesh, the peculiar turn of the eyes, the reposefulness of the gestures. Finally the colour, the absence of any degradation of local colour in the shadows, the blue under-painting, and the peculiar full yellows in the local tints, all suggest the manner of Vermeer.

Two pictures which, though no doubt considerably later than this, may lead to its identification, are the *Martha and Mary*, belonging to Mr. Coats, and the *Diana and her Nymphs* at the Hague. Both of these make it seem probable that Vermeer began with the ambition of painting ideal scenes in the grand style and in accordance with Latin ideas of design, and that he gradually resigned himself to the narrower scope and smaller scale of typical Dutch *genre*, although to the end of his life his pictures have a breadth of vision and nobility of design which distinguish him among the *genre* painters of Holland.

## THE PELLIOT MISSION TO CHINESE TURKESTAN

BY R. PETRUCCI\*

**T**HE various expeditions, English, German and French, which during the last few years have been conducted in Chinese Turkestan have provided us with fresh information on the constitution of Buddhist art and its development in the Far East. The understanding of this art has been rendered very much easier by the documents which Monsieur Edouard Chavannes has collected in Western China, an account of which was given in this magazine in December last.<sup>1</sup> The triumphal march of Buddhist art across Asia can now be traced with accuracy from the regions of the Gandhāra, where it was instituted, as far as Japan, which has preserved for us the purest forms and the finest interpretations. Chinese Turkestan gives us the first stage; Western China the second. By means of the documents which we now possess it is possible to follow the great lines of the history and the evolution of

Buddhist art from the moment when, at the beginning of the Christian era, it borrowed Hellenistic *formulae* from the Gandhāra to the time when, in the fifth century and onwards to the eighth, it became transformed under the ever-expanding influence of China, and produced in Japan the wonderful images of the Suiko and the Tempō dynasties. This work should be the easier now that a large part of the monuments is to be found in Europe—in London, thanks to Monsieur A. Stein; in Berlin, thanks to the missions of Messrs. Grunwädel and von Lecocq, and finally in Paris, through the energies of Monsieur Pelliot. But it would seem premature to attempt such a realization at a moment when the heads of these different missions have not yet made public either the monuments themselves nor the text which is to accompany them. We have much to expect from the text which, it is to be hoped, Monsieur Chavannes will issue almost immediately, in explanation of the two albums of his archaeological mission in Northern China which have

\* Translated for the author from the French.

<sup>1</sup> Vol. XVIII, page 138, etc.

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already appeared. When Monsieur Stein has added to his great work on ancient Khotan an account of the results of his last campaign; when Messieurs Grunwädel and von Lecocq have published their documents; finally when Monsieur Pelliot has described the plastic works which he has brought back with him and when the valuable manuscripts, which he has discovered in large quantities, have given up their secrets; then we shall be in a very much better position to undertake such a task. We can foresee the time coming when we shall know all about the origin and the constitution of Buddhist art which but a short time ago were still obscure. However, it will surely be interesting to all who are engaged in the study of the art of the Far East to learn, even in a general fashion, something about the documents which have most recently been discovered. Their contents are known at present only to a small number of specialists, though they are of such a nature as to be interesting to a very much wider public. It is for this wider circle of artists and amateurs of the arts that I propose to attempt to describe the nature of the documents brought back by the Pelliot Mission. I shall leave on one side the manuscripts, which form the more important element, and concern myself only with the paintings and sculpture.

Amongst the sculpture a series of little clay figures and bas-reliefs, stamped and hardened, first attract attention. They come from Toum-chong, where Monsieur Pelliot excavated the ruins of a Buddhist temple, the whole ground-plan of which he uncovered. These monuments may be considered to date from the seventh or eighth century. The most noticeable point about them is their close affinity to the Græco-Buddhist work of the Gandhâra. The Hellenistic *formula* still dominate them entirely; the type of the figures themselves remains Indo-Greek. On the other hand, a very free style asserts itself, which preserves all the pulsation of life [PLATE I, A, B, C]. Again, in certain bas-reliefs signs of archaism appear in the eyebrows raised towards the temples, and in the corners of the mouth which are turned up in a very characteristic expression. These archaistic tendencies are combined with great decorative facility shown in the curves of the human figure which suggest all the movement and voluptuous charm of the Indian. The scheme results in a realistic disorder reminding us of our Western sculptures of the Middle Ages [PLATE I, E]. We find here a freer manner than in the great majority of the Gandhâra figures. In these latter we feel too often the effect of a technique which is too sure of itself; its frigid perfection destroys the movement and the emotion of the work. In the sculptures of Turkestan we escape the nulliferent work of mere craftsmen fashioning Buddhist gods with the same scepticism they would have employed in fashioning pagan

gods and genii. Here we enter into regions where faith held sovereign sway, and wrought miracles, and was to constitute the essential elements of the whole of Buddhist art in their really original form.

In addition to certain manuscripts, Monsieur Pelliot has brought back from Koutchar wood carvings, seals, coins, lacquered and painted coffins, and fragments of frescoes. The frescoes are similar in style to those which Monsieur Stein brought back from his last mission. In this respect the German missions have enriched the Ethnographical Museum of Berlin with documents which far surpass in interest those of the Pelliot Mission. These latter, however, fragmentary though they may be, are sufficient to give us some idea of the art of these craftsmen who worked on *poncis* by methods which we find again—handled by great artists—in the admirable frescoes of the Kondô of Horyû-ji in Japan of the eighth century. It is the same treatment which consists in expressing the substance of the face or flesh by a degradation of tone in which the deepest shade follows strictly the lines of the drawing, and in emphasizing the movement of the draperies by applying tones degraded in the same way. Although in Japan this technique is wonderfully light and supple, it is coarse and monotonous.

Touen-Houang was to be the last stage of the journey of the French Mission across Chinese Turkestan; but it was there that Monsieur Pelliot was to make his most important discoveries. It was in a cave in Tsien Fo-tong in Touen-Houang that he found the mass of manuscripts which give his Mission a quite exceptional character. It was from Touen-Houang too that he brought back an important collection of paintings which we may study more in detail.

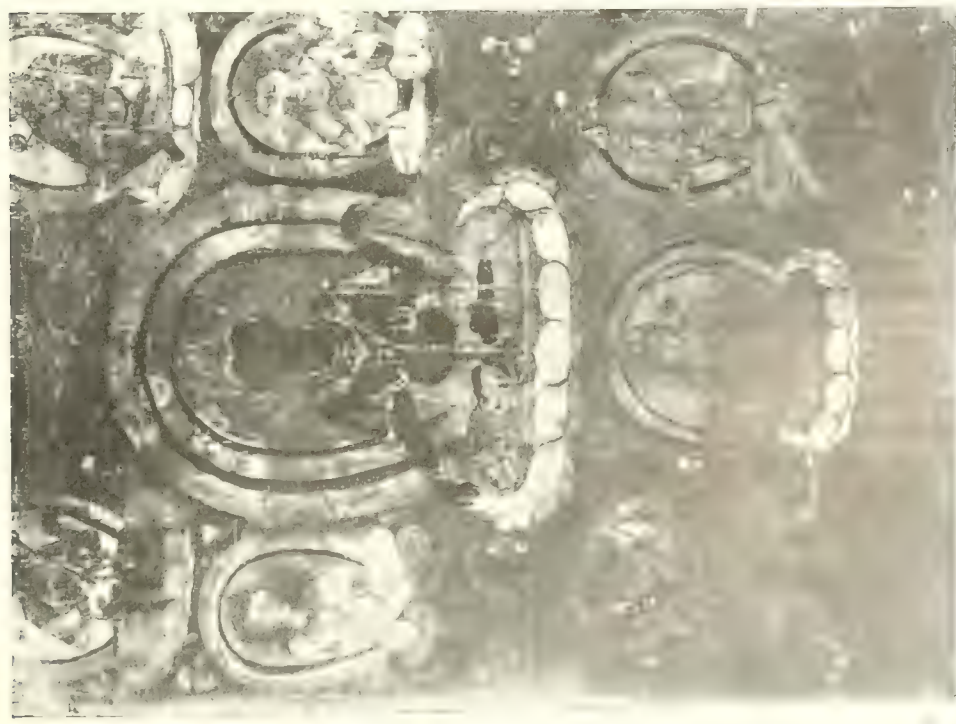
We feel at Touen-Houang the influence of China, and we see how it has penetrated into the Buddhist art of Turkestan. On the banners brought back by Monsieur Stein, as on those of Monsieur Pelliot's Mission, we find scenes from the life of Buddha (with which also the bas-reliefs of the Gandhâra deal freely) treated in a manner which represents only the purely Chinese elements of the work. The secular art of China produced representations of attendants, ministers, and royal personages quite as much as of gods. No persistent note of the Indian or the Indo-Greek *formula* can be discovered in these compositions [PLATE III, 1],<sup>2</sup> and that is sufficient to show that when it reached China Buddhist art encountered a profane art powerful enough to impose upon it its own images and *formule*. The Indian costume of the Bodhisattvas retains, thanks to its luxuriousness, its foreign and, above all, its religious character;

<sup>2</sup> The painting on this banner shows: above, Exhortation of Ministers; in the middle, Young Sakyas shooting with bows and arrows; below, Interruption of Ministers.





II





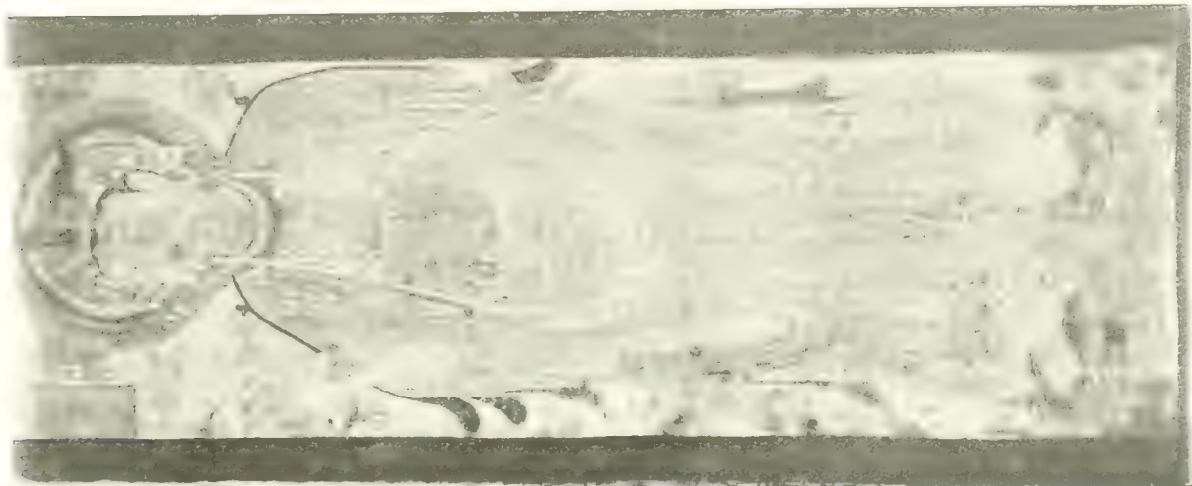




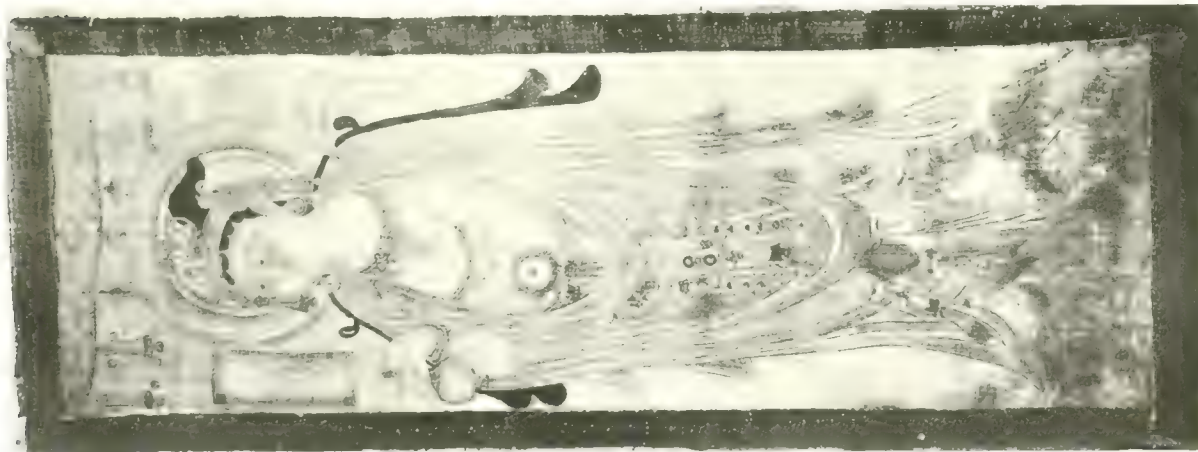




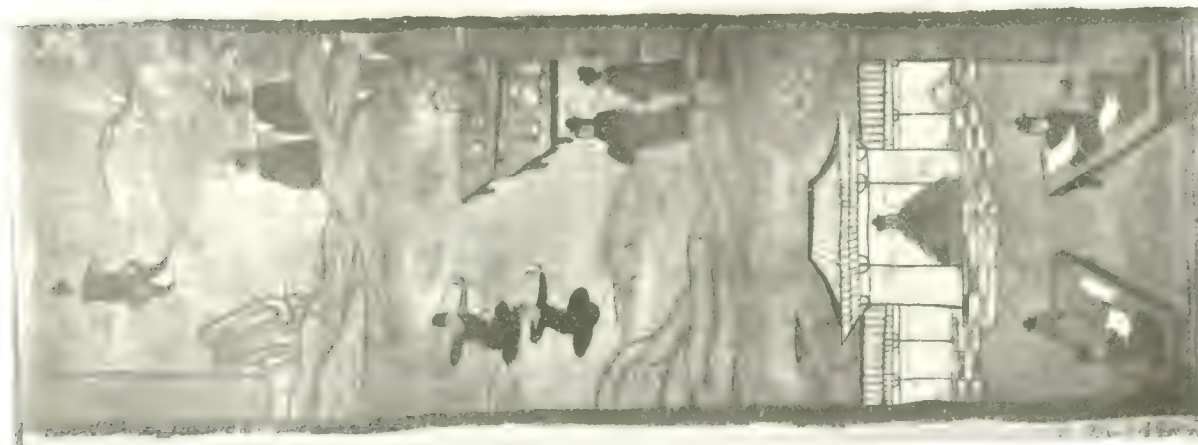
VI



L



K



J

THE PEIHOI MISSION TO CHINESE TURKISTAN

## The Pelliot Mission to Chinese Turkestan

but everywhere where the religious *formula* does not absolutely dominate, it is a profane art, purely Chinese, which intervenes assertively. These characteristics are prominent also in the paintings brought back by Monsieur Stein. Amongst the documents of the Pelliot Mission there is one work which gives a charming example of this. It is only a fragment. On it is represented a species of angels or *putti*, the customary attendants on certain Bodhisattvas. They are Chinese in appearance, and the style is Chinese. They are standing upon lotus leaves, playing various musical instruments, and wear a kind of corselet reaching to the hips and leaving the legs and arms bare [PLATE II, G]. The figures are subtly and precisely drawn, and enable us to form a very good idea of the masterpieces of Chinese eighth-century painting. The texts which were our only source of information, hitherto, did not deceive us.

Other documents show us a singular medley of Indian and Chinese influences. This is the case with a painting which it is curious to compare with the scenes which decorate the Tamamushi shrine at Horyû-ji. It represents the figure of an *apsara* flying among floating scarves, the graceful handling of which is highly characteristic of Indian representation. But the figure is treated in the Chinese fashion; the bust is nude, the flesh fair, the drawing as supple as it is *positif* and accurate. The head is not crowned by a mitre nor a chignon in the Indian fashion, but the hair falls over the shoulders after the Chinese manner. Apart from the scarves a red robe gathered in at the waist is the only costume of the *apsara*. [PLATE I, D]. It is curious to note that the general movement, the play of the material, everything in fact which makes up the composition, is borrowed from Indian ideas, although the purely Chinese style appears in the realization. It is no less curious to observe that this element is found also in Japan, where, in the Buddhist paintings of the Suiko era, a semi-Chinese style neighbours another which is more purely Indian.

That is not the only element which, amongst the documents of the Pelliot Mission, brings them into touch with the great periods of Japan. Certain decorative bands with little figures of Buddhas or *apsaras*, others formed entirely of conventionalized flowers, come very near the Japanese treatment of the best periods. There is, especially, a piece of painted linen ornamented with a decorative motive of lions and dragons, obviously related to certain pieces of the Japanese treasury of the Shyôso-in, founded, as is well known, in the eighth century by the gift of a pious emperor.

There is another group of paintings in which the ideas of Indian art dominate. These are in every case paintings representing the Bodhisattvas in the symbolic forms of Northern

Buddhism, and it seems that their abstract character may have contributed to their preservation of purely Indian types. We cannot but be struck by the relation of these paintings with the Tibetan paintings [PLATE II, F], not only in the technical design, but also in colour. It may be said that in these works we have the prototype of lamaic art.

But besides works such as these, in a style peculiarly their own, are others quite as interesting. These are large figures of Bodhisattvas standing on lotus flowers, drawn with a light, skilful touch, sober and at the same time sumptuous in colour. One of them, a representation of Avalokiteçvara, is painted in silver on a red ground [PLATE III, M]. Here again we find the delicacy and finish of the Kou-Kai-tch'i painting in the British Museum, the skill of the large flowing scarves and harmonious draperies. The Indian character of the dress contributes to the development of these tendencies, and whether in the case of warlike figures, such as Kuvera's, or of the great, peaceful and elegant forms of the Avalokiteçvaras, we find the same refined and subtle art which reminds us of the China of the T'ang dynasty [PLATE III, K, L].

Comparison with Japan helps to furnish us in this respect with an unexpected criterion. Paintings were executed by Takuma Chôga at the end of the twelfth century, and we know that this painter was considered in Japan to have revived the school founded by Takuma Taménari, and the more flexible method and the delicate colouring which characterize his works were attributed to the influence of Sung art.<sup>3</sup> Moreover, if we compare with the works of the Japanese painter the representations of the same divinities given us by the Touen-Houang pictures, we cannot help being struck by their relationship. Japanese tradition is right in detecting Chinese influences in the work of Chôga; but these influences by no means belong to the China of the Sung dynasty; they go back much further still, and operate in the eighth century in the remotest parts of Turkestan; they belong incontestably to the art of the T'ang period. In this way is explained, then, the medley of Indo-Greek and Chinese styles which is prominent in Japanese Buddhist painting of the twelfth century. Here the documents brought back by Monsieur Pelliot and Monsieur Stein enable the sources of this art to be fixed precisely.

Finally, amongst the documents of the Pelliot Mission is a work of a very peculiar character which isolates it from this last group. It is a painting representing Kouan-Yin (Avalokiteçvara) meditating on the edge of a lotus-covered lake. The Bodhisattva of Mercy and Pity is seated on a rock, with one leg crossed over the other, and his two hands joined over his bent knees, in an

<sup>3</sup> See *Bulletin de l'Association*—Vol. XI, p. 100\*, 242, 243.



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attitude often found in paintings attributed to Li Long-mien. Plants are growing all round the divinity, and suggest the idea of a sumptuous and magnificent landscape. This is the most ancient representation in which the landscape is directly associated with divine figures. They are no longer, as in the group of paintings which I have just cited, figures standing on a lotus pedestal, treated sculpturally, but a real scene originally composed. In Japan this profound reform of Buddhist art appears in the tenth century, with the foundation of the sect Jōdō by the priest Eishin. We see that it was first realized at Touen-Houang, and that it reached the island empire by way of Northern China and Corea. On the other hand, this painting develops a peculiar technique, in which the colouring is violent and overpowering, and red predominates. In its general aspect, by its ruggedness and its grandeur, the picture recalls the Northern school of Chinese art of the Yuan dynasty [PLATE II, H]. It is a first gleam of light cast on the obscurity of its origin.

Thus we see that the paintings brought back by Monsieur Pelliot furnish us with most important documents from the point of view of the constitution and history of Buddhist art. The strange medley of styles and influences, the diverse tendencies of which we feel the action at periods and in spheres so far apart, all show us that we have here lit on the moment when the ideas of Western Asia, India and China provide the new religion with their plastic formula. One of the most interesting consequences of this study is undoubtedly that we can establish the power and vitality of Chinese art at a time about which, before the excavations in Turkestan, we had scarcely any evidence except in written documents.

However, there are still two other classes of objects to which it is worth while to devote a few lines: stuffs and prints. The Pelliot Mission has brought back a series of stuffs of considerable interest. So far as Chinese materials and embroideries of the fifth to the tenth centuries are concerned we may say that nothing is known. Documents such as those in the Louvre, excavated from temples destroyed not later than the tenth century, possess all the advantages of dated examples. It is curious to find amongst them a

piece of material which, in the absence of any other for comparison, no one would have dared to attribute to any period before the Ming. On another piece appears an ornament formed of vine-branches surrounding a representation of the phoenix, the *motif* of which is found also on the bronze mirrors of the Han period. On others are ornamented bands like those which encase the bas-reliefs of the Han dynasty; and finally on others are decorative motives which the Japanese stuffs and calicoes have reproduced up to the most recent times. A classification can now be made: we must hope that it may be established rapidly in order that comparisons may become certain and a serious work be rendered possible.

Finally, as regards the prints, the Pelliot Mission, like the Stein Mission, has brought back some xylographs bearing characters and figures belonging to the tenth, the ninth, and even to the eighth century. These discoveries are extremely important. We know, indeed, Japanese xylographs dated from the Tempyō era, that is, from the middle of the eighth century; but although their great antiquity was evident, we might have hesitated to assign them to so early a date. It might be, indeed, that the drawing merely reproduces the date of a painting of which it was a copy. When these ancient xylographs are compared with those of Touen-Houang, such similar elements are found that doubt seems impossible. We can therefore now fix with safety the origin of Buddhist prints in the eighth century. And in this order of ideas we reach the moment when different influences combined and Indian teaching came into contact with the Far East.

Such are the observations which the study of the documents of the Pelliot Mission allows us. It will be seen that they are very important. When those which Monsieur Stein brought to London, and those which Messieurs Grünwedel and von Le Cocq brought to Berlin, have been published, and when Monsieur Chavannes has completed his work, we shall have material sufficiently important to enable us to write one of the finest chapters of human history. We shall see how the old philosophic ideas of China and its robust art are intermingled with the exquisite grace and the sentimental voluptuousness of Indian art.

## JACQUES DARET'S *NATIVITY OF OUR LORD*

BY GEORGES H. DE LOO

**I**N *The Burlington Magazine* of July, 1909 (Vol. XV, page 202), I was able to identify three pictures as having been painted in the year 1434 by Jacques Daret for Jean du Clercq, the great abbot of S. Vaast at Arras, and as having originally been parts of the reredos erected by the generosity of

that abbot over the altar of Our Lady's chapel in his abbatial church, where he proudly showed them in July 1435 to several illustrious visitors; first to the envoys of the Council of Basle; and then to those of the Holy See, when they arrived at Arras for the conclusion of the famous peace between the King of France and the Duke of Burgundy.









THE NATIVITY. BY THE MASTER OF THE BARK OF EDOUARD. (MUSEE DE CLERMONT.)





## Jacques Daret's "Nativity of Our Lord"

Jean Collard, a learned member of the Order of S. John of Jerusalem, who edited at Paris, in 1651, the "*Journal de la Paix d'Arras*" (written more than two centuries before by an eye-witness, Dom Antoine de le Taverne, then Grand Provost of the abbey), gives us, as a commentary on the text, a complete description of this reredos. Thus we know that the pictures, executed by Jacques Daret on the outside of the shutters, were composed of five subjects. On the raised central part (probably on two small shutters covering the sculptured *Coronation of the Virgin*), was painted *The Annunciation*. Below this the four other compositions formed one row, of which the first and third panels, representing respectively *The Visitation* (with the portrait of the kneeling donor and his coat of arms), and *The Adoration of the Magi*, are now in the Kaiser-Friedrich Museum at Berlin; and the fourth panel, a *Purification* or *Presentation of the Infant Jesus in the Temple*, had then passed from the Hainauer Collection into the hands of Messrs. Duveen, and now belongs to Mr. Tuck of Paris. The second panel of the lower row was missing, as well as the above-mentioned *Annunciation*. According to Jean Collard's description, it represented *The Nativity of Our Lord*.

I spent a good deal of time and trouble in trying to find traces of it, but my researches had remained fruitless, when, on a recent visit to London, I unexpectedly found the picture in the possession of Messrs. P. and D. Colnaghi, who had just bought it.

The style, types, subject, and size leave no room for doubt as regards its identity: this is the hitherto missing panel of the lower row of Daret's paintings.

The reproduction here given [PLATE I] makes a complete description unnecessary. It will suffice to point out some of the more remarkable features. The scene is situated in a very poor decayed little stable, or cattle-shelter, open on three sides. The one existing clay-wall is partly broken down. The thatched roof is supported at the angles by wooden posts, which are simply resting on the soil: one of them has been replaced by a pole not even rough-hewn, a mere shore for the miserable roof. In the centre of the composition, naked on the bare ground, is lying the Infant Jesus. On the dexter side, His holy Mother is kneeling before Him in adoration.

As in several other representations of the Nativity in the first half of the fifteenth century, we note the presence of two other women, the midwives of the old oriental legends, recorded in the apocryphal "Gospel of the Nativity of Mary and the Infancy of the Saviour", which gives them the names of Zelemi and Salome. The former is called Zebel by Jacobus de Voragine in the "Golden Legend". Salome, having doubted the virginity of Mary, was punished by having her hand suddenly

withered. As she was expressing her grief and repentance, an angel appeared, and told her to touch the divine Infant who had come into the world to save all those who would hope in Him. The painter chose the precise moment when Salome, who is seen in profile on the sinister side of the picture, is mournfully looking at her stricken hand. But, instead of the remedy being suggested to her by the angel (as in the Dijon picture of the Master of Flémalle),<sup>1</sup> this function seems here to be performed by Zelemi or Zebel, as her gesture points towards the divine Infant, behind whom she is kneeling.

Those legendary personages appear at an early date in Byzantine art, whence they were soon imported into the West of Europe; but here they disappeared from the representations of the Nativity about the end of the thirteenth century, to appear again at the end of the fourteenth, according to M. Emile Mâle's observation,<sup>2</sup> not, however, as he thinks, under the influence of the Mystery-plays, but as one of the many instances, at that time, of the renovation of Western-European iconography by the imitation of Italian models.

S. Joseph is standing outside the stable, on the extreme left of the group. In conformity with artistic tradition, he is holding a candle, (the only indication of the event happening at night). On the opposite side, we perceive the ox and the ass. Above this group, before the thatched roof, we see four angels: three together, holding a scroll, on the dexter side, and one hovering over Salome. The horizon is very high, almost on a line with the ridge of the roof, above which emerges the summit of a distant mountain. Far off are seen the shepherds, to whom an angel is announcing the birth of the Saviour.

The artist shows his sense for colour in harmonizing together a whole scale of shades varying from red to violet and also in the fine contrast of the violet girdle with the green gown of Salome. He also displays a marked taste for the rendering of realistic details, such as the icicles which are hanging from the roof (in order to indicate the season), some of which, broken off, are fallen on the ground beside two minutely painted flint pebbles;—such as the bunch of curiously shaped keys which is hanging from under the turned-up furred gown of Zelemi, and especially the very carefully studied woodwork, of which every notch, groove, cut, split, every peg, nail, knot, even to the fibres and the wormholes, has been scrupulously observed and noted with great skill. The connexion between this picture and *The Nativity* of the Master of Flémalle, in the Museum of Dijon [PLATE II] is undeniable. Of course it is by no means a copy

<sup>1</sup> The question, shewn in the Dijon picture, seems to have been imperfectly understood by Daret. [Ed.]

<sup>2</sup> *Revue d'Art et d'Archéologie*, 1904, t. viii, p. 101. *Revue de l'Art*, 1905, t. viii, p. 101. Armand Colin, 1905, pp. 34-35.

## Jacques Daret's "Nativity of Our Lord"

of the Dijon picture. Here the stable is standing with the corner of the gable-side turned towards the spectator, so that the scene is taking place partly outside it. Further, in Daret's picture, Joseph occupies the place held by one of the assisting midwives. At Dijon, also, the shepherds have already come near the divine Infant, and are looking at Him through the open door. Finally the side of Daret's figures is larger in proportion to the panel, and their types are different, as well as their dresses. However, there can be no doubt but that Daret's composition was inspired by that of the Master of Flémalle. He must have seen it and remembered it well. Quite conclusive, for instance, is the distribution of the angels. There can be no doubt either on the question which of the two pictures was the model, and which the work of the pupil. The present *Nativity* brings a strong confirmation to the assertion which I advanced in my article of 1909, viz. that the Master of Flémalle is identical with Jacques Daret's master, Robert Campin.

In order to understand the strength of the argument it will be well to remember the circumstances of Jacques Daret's artistic development. By a curious and fortunate coincidence not only the origin, date, and authorship of the pictures which he painted in 1434 are more thoroughly authenticated by contemporary records than any other Flemish pictures of the fifteenth century; but also his own life from early youth is better known than that of any other contemporary painter of the Flemish school.

Mr. Maurice Houtart, in a paper already quoted<sup>3</sup>, has extracted from the numerous documents concerning Daret's youth a clear picture of his education.

Jacques Daret was born at Tournay, of a family which produced a long series of artists and artistic artisans, from the fourteenth century down to the eighteenth. His father, Jean Daret, was a sculptor in wood, who is cited in a document as already married in 1403. His first wife, damoiselle Jeanne L'Escarlatier, gave him four children, named: Jacquelotte (Jacques, our painter), Belotte (Isabelle), Catron (Catherine), and Haquinet (Jean), and soon left him a widower. To this premature death, and to the fact of the children having inherited some property, we owe our knowledge of their early lives, as they were, after their father's second marriage, provided with guardians, whose accounts, covering the years 1418 to 1426, are preserved in the rich archives of their native town.

Some details of these accounts deserve to be noticed: the third child, Catherine, began, in February, 1418, to learn the art of embroidery, which shows she had then already passed beyond the age

of first infancy: we may suppose she was about nine years old, and in consequence, must have been born about 1408. On the other hand, Jean, the youngest child, seems to have attained the age of fifteen in 1426: he must have been born in the beginning of 1411. From 1420 till 1423 he was placed under the direction of a schoolmaster, then he entered the workshop of a sculptor, Simon Josson, of Valenciennes, who, according to the contract signed in 1423, was to feed, govern, clothe, and teach him. As he had to pay no board nor fees, we have the proof that his work was a sufficient equivalent. He became afterwards a notable sculptor in wood.

By comparison with these dates we may infer some essential facts concerning the first years of Jacques Daret, the eldest child. We may place the date of his birth between 1403 and 1406, for the third child was born about 1408. The accounts, beginning in 1418, mention no sums paid for Jacques's literary education (Jean's was finished at the age of twelve). From the beginning of the accounts, nothing had to be paid for his boarding and teaching in the workshop, a sign that he must then have reached the age of at least twelve years. However, it must be observed that his school-education must have been carried somewhat further than his brother's and have extended to at least the elements of the Latin language; for in the accounts of 1418 to 1423, we see that he received from the hands of the bishop of Cambrai the clerical tonsure, which conferred on him the benefit of ecclesiastic instead of lay jurisdiction. The desire of showing his knowledge may explain his love of very apparent Latin inscriptions, in large characters, on the hems of the garments of his figures, as in the Berlin and Paris pictures.

In April 1418, when the extant accounts begin, we find him already employed in the house and workshop of the most important painter of Tournay, Robert Campin, gratuitously lodged and fed, a sign, as has been said, of his services already compensating for the cost of his maintenance. Few noteworthy incidents mark the years which he spent with his master, except in 1426, when a violent epidemic, which caused the death of his sister Catherine (the elder sister Isabelle died in 1419), induced his father to send him out of the town. Then again in July of the same year we learn that he made the pilgrimage to Aix-la-Chapelle, in order to see the great relics, which were shown only from the 10th to the 24th of July and always attracted an innumerable multitude.

Jacques Daret remained with Robert Campin till 1432, at least fifteen years, continuously employed by him, working under his direction and according to his instructions, collaborating with him during all these years, although he was officially registered as an apprentice only on April 12, 1427, viz., at the same time as Rogelet de le Pasture (afterwards

<sup>3</sup> *Mémoires de la Société des Études de l'Art de Tournai*, t. I, p. 101. *Revue de l'Art*, 1909, p. 101. H. A. L. G. (no date).



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Rogier van der Weyden) who was his fellow apprentice under the same master. The reason of this registration, for which a certain sum had to be paid, is to be found in the rule of the corporation which requires four years of officially matriculated apprenticeship for the accession to the quality of free-master. This he obtained on S. Luke's day, October 18, 1432. His fellow craftsmen must already have appreciated his abilities, for on the same evening he was elected provost of the guild. The long period of training under one master, just described, must have left strong and deep traces in his art. When the abbot of S. Vaast called him to Arras, he had not emerged from Robert Campin's moulding influence for much more than one year. The interval had been too short for him to have received new impressions, when he painted the altar-piece which now enables us to judge of his art. These pictures show no direct analogy with the style of his great fellow-apprentice Rogier van der Weyden, a circumstance which tends to prove either that the characteristics of the latter's style had not yet become marked or that Jacques Daret was not receptive of other influences than those of his master. Both may be true. Finally we may add that it was surely the renown of his master, more than his own, which attracted to him the abbot's attention and dictated his choice. Jean du Clercq must have expected and wished him to work in the manner of Robert Campin. For all these reasons, if his pictures of 1434 show the stamp of a single *atelier*, if there is evidence of one painter's dominating influence, that painter can only be Jacques Daret's master Robert Campin.

In point of fact, the catalogue of the Berlin Museum has already justly recognized that the "Master of Flémalle" is the source from which Daret's art is derived. In 1909,<sup>4</sup> I called attention to the analogies in the general character of their style, of their landscape and of their types, and drew the conclusion that the hitherto mysterious personality of the anonymous master, might henceforward safely be named Robert Campin. The picture now identified as his *Nativity* brings us a still more explicit testimony, since it is directly inspired by a known work of the "Master of Flémalle".

We are thus now in a position to go one step further: we can now determine which particular pictures of Robert Campin Jacques Daret must have seen while he was working under him, and remembered when painting at Arras. This gives

us, for the completion of such of Campin's works, a *terminus ante quem*, namely before the end of 1432, when Daret parted from him.

The picture of *The Purification*, in the Berlin Museum, represents a temple, the architecture of which is undeniably borrowed from—or at least inspired by—the temple in the *The Marriage of the Virgin*, by Robert Campin, in the Prado, at Madrid. *The Nativity of Our Lord*, now rediscovered, in the same manner proves the priority of Robert Campin's *Nativity*, at Dijon. Both these pictures must, therefore, be anterior to October 1432. These are not the only pictures by Campin for which so early a date can be claimed. In another paper I hope to show that both the Inghelbrecht triptych, belonging to the Counts de Mérode, and the *Virgin and Child* from the Somzée collection, bequeathed by Mr. George Salting to the National Gallery, fall under the same category.


As to the great triptych of *The Descent from the Cross*, of which a fragment only is preserved in the Staedel Museum at Frankfort (but the total composition of which we know through the copy in the Walker Fine Art Gallery, at Liverpool), we have the proof that it was executed, and was already celebrated, before 1430. These statements are of high value for art-history, since they help to fill the dark gap in the continuity of the development of painting in the period between 1420 and 1430. Hitherto the student of the history of Western-European painting could follow its evolution up to 1416, mainly through book illuminations painted in France. After that date progress seems, generally speaking, to have stopped in that centre, though, at the very time, the van Eycks made the prodigious advance which we see in the manuscripts of Turin and Milan. After 1417 we are left without any other certain information except that Hubrecht van Eyck must have executed some undetermined but important part of the *Adoration of the Lamb* before his death in 1426. Only in 1432 was this work entirely finished by Johannes van Eyck, and from the same year begins the series of his signed and dated works.

Jacques Daret's altar-piece, and the retrospective conclusions which we can derive from this and from other facts, concerning the dates of many of Robert Campin's works, throw a vivid light on the activity of another great artist of the same generation; and, as the latter seems himself to have been impregnated by the same spirit as the brothers van Eyck, some reflected light is thereby thrown also on their own early production.

<sup>4</sup> *Burlington Magazine*, Vol. XV, page 202.

# THE "PRIMITIVE" TENDENCY IN MODERN ART

BY A. CLUTTON-BROCK

 GREAT deal of talk is nowadays heard about the absurdity and incongruity of any kind of "primitive" art in our advanced modern civilization. Much of it no doubt is provoked by the mere use of the word, primitive, which makes us think at once of the early Italians. Why should Frenchmen or Englishmen of the twentieth century try to paint like Giotto, when they cannot think, feel, or see like Giotto? It is a reasonable question, but beside the point; for no artist of any account does try to paint like Giotto. There are, however, a good many artists who will not try to paint like Titian or Velazquez or Rembrandt, and who are therefore accused of primitive affectations. Let us forget the word primitive with all that it implies, and try to discover what is really happening to modern art.

This tendency away from the complications of the art that reached its height in the Italian Renaissance is not confined to painting. We find it in every art of design, in our buildings, our wall papers, our very cups and saucers. We enjoy even its extravagances in all kinds of applied art. It is only in painting and sculpture that we resent it, because in these arts we have learned to expect a certain amount of representation without which we do not believe a picture can be a real picture or a statue a real statue. In the matter of representation we consider that a painter is bound by precedents; but at the same time we can be induced, after a severe struggle, to admit new precedents provided only that they are really old ones. Our taste for modern pictures changes with our taste for old masters; and now that we like Botticelli and Carpaccio we do not call a modern artist a charlatan if he represents no more than they represented.

But this liking for Præraphaelite Italian painters, which seems so innocent a thing in itself, was really the beginning of a revolution; there was an instinct of self-preservation behind the fierce attacks of the English Præraphaelites. For the whole Præraphaelite movement meant the destruction of the belief that there is one kind of art absolutely superior to all other kinds of art, by reason of its greater power of representation.

In the eighteenth century the art of the Renaissance was held to be the art of civilization, and all other art, except the later Greek and Græco-Roman, was considered more or less barbarous. The great achievement of the Renaissance was thought to be the revival of "classical" art in painting, sculpture, and architecture; and Michelangelo himself was esteemed as the successor of Praxiteles, or rather of his imitators. Indeed, the supremacy of Græco-Roman sculpture led even the best critics, such as Reynolds, into some misunderstanding of the greatest

masters of the Renaissance and into an admiration of the Bologna eclectics, who were the Græco-Roman artists of the modern world.

This notion, that one kind of art was civilized and all other kinds barbarous, was based upon the belief that the civilized art had discovered and fixed once and for all the laws of representation, that the Apollo Belvedere was absolutely like a man, or like what a man ought to be. It was the result originally of the wonderful achievement of Greek sculpture in the fifth century, when for a short time sculptors were able to combine expression and representation as they have never been combined before or since; an achievement which had disastrous effects upon the whole art of the ancient world. For Greek sculpture, keeping its notion of representation, gradually lost its expressive power, and the Romans imposed a decadent Greek art, accomplished and mechanical, upon their empire, much as Europe has begun to impose a decadent modern art upon the whole world. It would be a long and very difficult task to explain why an accomplished and mechanical art has so much power over the minds of peoples whose own native art is so far superior; and I shall not attempt it now. My object is to insist upon the essential likeness of Græco-Roman art to the great mass of the modern art of Europe, and upon the evil effects of both. I also wish to draw a moral from the fall of Græco-Roman art, which can be applied to our present artistic condition.

It used to be supposed that Græco-Roman art, being the art of civilization, was destroyed with the ancient civilization, and that its destruction was a great loss to the world. Certainly there was no possible deliverance from it except through the destruction of a set of ideas which it expressed; but those were not the ideas which made ancient civilization valuable. Rather they were the ideas which made it at last intolerable.

When the Romans conquered the Hellenistic kingdoms, they inherited Hellenistic art with them, an art already cosmopolitan, fostered by the patronage of despots, and invested with the prestige of a conquering race. This art they imposed upon all the parts of their empire not already Hellenized, and it became the art of the Roman empire, associated in men's minds with the idea of that empire and expressing its official religious emotions. These emotions were essentially spurious; for you cannot make a real religion out of the worship of human institutions and human power. And so the art itself was spurious and of the same character as the art of the Albert and Victoria Memorials. It prevailed, however, so long as the minds of men were generally content with the worship of the empire, but when the empire, becoming a nuisance rather than a protection, ceased to satisfy men's minds, new religions grew up within it; and after



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a conflict among them Christianity triumphed. Shelley at Ravenna remarked that "it seems to have been one of the first effects of the Christian religion to destroy the power of producing beauty in art". He was half right. Christianity did destroy Græco-Roman art because it destroyed all those ideas that were associated with it, and turned the emperor into a merely human despot; substituting a real for a spurious religion. Gradually a primitive, living, and expressive art ousted the mechanical inexpressive art of the empire, and instead of Roman temples almost as tiresome as our government offices, there were built Romanesque and Byzantine churches.

These seemed to the taste of the eighteenth century mere symptoms of the triumph of barbarism. To us they seem some of the greatest buildings in the world. Græco-Roman art has now lost most of its prestige, and so has the art of the Bologna eclectics. But the effect of this change of taste is only gradually showing itself in our own art; and at present it is merely a change of taste for the most part unconscious and vague. Græco-Roman art, being inexpressive, was superseded by an art that really had something to express. Only a new religion could have destroyed its despotism, since that was supported by all the power of the Roman empire. No new religion with an urgent demand for its expression has arisen among us, but, on the other hand, our cosmopolitan, inexpressive art is not supported by any universal power. Governments in modern Europe are not worshipped, and there is no emperor who has quite taken the place of God. There is a wealthy cosmopolitan society which has to some extent imposed its tastes and ideas upon what we call the civilized world; but no one sees anything divine in that society, and it does not see anything divine in itself. It is not in love with the art which it has promoted, and often is quite eager for new experiments. In fact, it is possible in modern Europe for art to change its character without a social or religious revolution, because our social energy has not yet spent itself. What killed the ancient world was the belief that its constitution could not be bettered. We have not that belief about the modern world; and it does not satisfy our imaginations. Therefore our imaginations are not satisfied with its art. For a century or more the desire has been growing among us for an art that shall be more expressive, and this desire is gradually destroying our faith in the "civilized" European art of the Renaissance, and increasing our interest in the "barbaric" art of other ages and peoples. The process is slow, but it is steady, and no protests avail against it. We have lost once and for all the belief that the laws of representation are fixed and absolute; and at the same time we have lost our pleasure in mechanical perfection of workmanship. In fact—

and this is the most important cause of our change of taste—we have lost the belief that art should aim at any kind of perfection whatsoever. The main defect of all really decadent art, such as the Græco-Roman or the art of our official memorials and public buildings, is that it will not confess itself imperfect. Its aim is to simulate a false and impossible perfection through an inexpressive finish and a meaningless symmetry of design. If it expresses anything, it expresses a complete satisfaction with things as they are, whereas a living art expresses a passionate desire for something better, and admits its own imperfection and the imperfection of the world in doing so. Now we are filled with a sense of the imperfection of the world, even at its best, and we are sick of all art which denies that imperfection either in itself or in its subject matter. We mistrust a work of art that pretends to be perfectly made or to represent any reality perfectly. We have a taste, that sometimes grows morbid and irrational, for the expressive roughness of effort; representation only interests us when by its confessed imperfection it proves itself to be a means to the end of expression. Ever since the Renaissance "civilized" art has put representation above expression, and has made a pretence of perfect accomplishment. All the rebels against it have been called barbarians because they confessed that their accomplishment was imperfect; and they have been accused of wilful ugliness because they were filled with a sense of the imperfection of reality, and expressed it in their art. The "ideal" art, which the Renaissance revived and which has persisted ever since, is based upon the belief that the perfectly beautiful can be found in reality and that the duty of the artist is to imitate it as closely as he can when he has found it. This belief naturally made representation an end in itself and all-important. We no longer hold it. We do not suppose that the perfectly beautiful can be found in reality at all, and we are learning slowly that the beauty of art is the result not of the imitation of beautiful objects, but of the expression of emotion in a form that communicates it. The new theory, growing out of new æsthetic experience, is at last beginning to formulate itself clearly, and so is confirming the change of taste which produced it.

We no longer draw the old distinction between civilized and barbaric art. Just as Rossini said there were only two kinds of music, the good and the bad, so we say there are only two kinds of art, the expressive and the inexpressive, the real and the sham; and we prefer the humblest kind of real art to the most pretentious sham. A good deal of ridicule has been provoked by the efforts of some modern painters to attain to a childish *naïveté*, but these efforts are very like the early Christian efforts in morals. The Christians felt



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that the world had grown stale in morality, that it was trying to do too much, and had lost sight of the true ends. Men were told to become as little children, not as a counsel of perfection, but because there was no other way then of reviving the moral impulse. So nowadays we have grown stale in art; we try to do too much, and waste our powers upon what is not essential. Our own past is a burden to us, not because its art was bad, but because we have exhausted it, and we feel the same need in art as the Christians felt in morals to begin again from the beginning.

No doubt Christianity seemed anarchy to the philosophers of the ancient world. What could be more absurd than to aim at a childish simplicity in that old and elaborate society? Yet Christianity triumphed because that ancient morality was exhausted, and because it quickened a new moral impulse in the mind of man. We are often told that there was nothing original in it. Yet it had this originality, that it saw the need of simplicity just when simplicity seemed most impossible, and it simplified for the sake of essentials. It was not archaistically primitive, and it prevailed over all the religious and moral systems that were.

So the simplified art of the present is promising because it too is not archaistically primitive; and that is the reason why it shocks and surprises

us. We can put up with imitation primitive art, because its originals have prepared us for it, but it has no more vitality or promise than imitations of Titian or Michelangelo. It is significant only as a symptom of a change of taste. It prepares us for a new and original simplified art, just as the fashionable oriental cults of Rome prepared the ancient world for Christianity. No one can tell whether we shall succeed in establishing an original simplified art; the object of this article is not to prophesy on the subject, but to suggest that the effort to do so is not merely artificial or absurd—indeed, that behind the conscious effort there is a far more powerful and unconscious tendency like that which superseded Græco-Roman art with the Romanesque and Byzantine. It is now believed by many good judges that Byzantine art came from Asia, which quickened the dying art of Europe with a new inspiration. It may be that the same thing will happen again, now that we have rid ourselves of our European disdain of the East and no longer see only *Chinoiserie* in China. There are two minds in the world that from time to time renew each other, and grow weary and sterile without such renewal. We are beginning to feel that the mind of the East has something to tell us. Perhaps there may come from it at last not merely a new fashion in art, but a new inspiration.

## BALDASSARE D'ESTE BY HERBERT COOK, F.S.A.

**T**HE history of art abounds in examples of the complete obscurity which has fallen haphazard over the personalities and works of some artists, while the memory of others less notable in their day is still preserved; and one of the chief functions of modern criticism is to correct these inequalities of fame. The particular instance to which I would now call attention is to be found in the old history of Ferrarese painting. Baldassare d'Este is unknown to-day, yet in his generation he was the Court painter at Ferrara, and for forty years portrayed the features of successive dukes and statesmen and all the array of distinguished people that thronged the brilliant court of the Estes. Himself a child of Duke Niccolò III, he enjoyed a natural advantage to which the illegitimacy of his birth was no bar.<sup>1</sup>

Born at Reggio, in the Emilia, Baldassare is first heard of in 1461, when in the service of the Sforzas at Milan. In 1469 he was employed by

<sup>1</sup> Mr. Allen, in *Portraits of the Sforzas*, writes: "After the death of his father, the able and learned Niccolò III, who first established his throne on sure and safe foundations, Ercole's two elder half-brothers, Leonello and Borso, reigned in succession over Ferrara, and kept up the proud traditions of the house of Este, both in war and peace. Both were bastards, but in the Este family this was never held to be a bar to the suc-

cession. 'In Italy', as Commynes wrote, 'they make little difference between legitimate and illegitimate children'. But when the last of the two, Duke Borso, died, on the 27th May, 1471 . . . Niccolò's eldest legitimate son, Ercole, successfully asserted his claim to the throne, and entered peacefully upon his heritage".

<sup>2</sup> At Vienna, and in the Dreyfus Collection, Paris.



(A) DEATH OF THE VIRGIN, OF UNCERTAIN AUTHORSHIP. THE DECA MASSARI'S COLLECTION



(B) PORTRAIT OF A WOMAN, OF UNCERTAIN AUTHORSHIP. THE DECA MASSARI'S COLLECTION









IN SUCH A FAR FETTERED PORTRAITS OF THE DON OR QUERRIUS N. 106. AS MICHELLE



AND HIS WIFE, PROBABLY BY CALPURNIA D'ESTIE KESNER MUSEUM,

the life of S. Ambrose, and in 1502 he painted an altar-piece for the nuns of Mortara which represented the twelve Apostles. Before 1493 he was appointed Capitano di Porta Castello at his birthplace, Reggio, and died probably in 1504. Baruffaldi (1844) mentions other works of his, now lost.<sup>3</sup>

Such is Baldassare's history. But no single living critic can point with certainty to any one of his paintings. An attempt has been made indeed by Signor Venturi to identify a picture [PLATE I, A] now in the possession of the Duca Massari at Ferrara with the above-mentioned picture of the twelve apostles known to have been executed by Baldassare in 1502 for the nuns of Mortara. Morelli, on the other hand, ascribed it to Francesco Bianchi-Ferrari, and Crowe and Cavalcaselle to either Ercole Grandi, Costa when young, or Coltellini (!), so that no unanimity prevails. In this existing state of uncertainty it is of the first importance to produce a document of unimpeachable authority; and such a document is now given for the first time.

The portrait here illustrated [PLATE I, B] was purchased by the present writer fourteen years ago at a sale at Christie's, where it appeared as the "*Portrait of Baldassar, Duke of Treviso*, by Domenici" (!). It was sold by the late Mr. G. P. Boyce, who, as it appears from a note on the back, acquired it from Signor Raffaello Pinti, in 1895; and formerly it was No. 563 in the sale of the Costabili collection at Ferrara. Further investigation showed that this portrait is described accurately in the older writers on Ferrarese art, Cittadella (1864), Laderchi (1856), Baruffaldi (1844) and by Rosini (1850) who gives an outline reproduction of it. In more recent times Crowe and Cavalcaselle (1871) describe it, Morelli refers to it,<sup>4</sup> and Heiss (1881) gives a list of the different readings of the inscription—now no longer decipherable. From all these writers it appears that it is the one surviving portrait, fully signed and dated, which enables us to gauge the style of Baldassare's art.

This, then, is the one genuine work which must serve as a test of authenticity in other doubtful cases, and with this portrait we must begin in any

attempt to reconstruct Baldassare's artistic personality. The portrait is painted in tempera on canvas and represents an elderly man of somewhat solemn aspect, clad in black cap and dress, seen in profile to the left. The ground is a very dark green, with the letters D T on each side above, and an inscription on the ledge below. This has been so much mutilated in modern times that it is no longer possible to read it in its entirety, but the older writers above mentioned give it (with slight alterations) thus: BALDASAR·ESTENSIS·NOB·PIX·ANOR·56. 1493.<sup>5</sup> The meaning of D T is not clear, for the ingenuity of Christie's cataloguer who hazarded Duke of Treviso (!) is hardly to be taken seriously. Baruffaldi (1844) suggests it may represent Dominus, or Dilectus Titus, *i.e.*, Tito Strozzi, the poet, under whose name the picture is first mentioned in 1838 in the catalogue of the Costabili collection at Ferrara.<sup>6</sup> This time-honoured tradition is again quoted by Crowe and Cavalcaselle and other modern writers, but it is difficult to reconcile it with the date 1493, when Tito Strozzi (who was born in 1422) would have been seventy-one. Moreover, his appearance is scarcely poetical. We may therefore conclude the tradition to be of more than doubtful authenticity, and D T will stand for some other of the many distinguished men of the time whom Baldassare portrayed. But if the identity of the sitter be uncertain, the picture is undoubtedly the work of Baldassare d'Este, and apparently the sole surviving picture signed and dated, thereby affording the clue to the rehabilitation of this forgotten master.

I leave it to the researches of students to follow up this clue, only suggesting for further consideration the possibility that the two fine full-length portraits in the Kestner Museum at Hanover may be by Baldassare [PLATE II]. The half-Milanese, half-Ferrarese character of all three portraits is probably to be explained by the fact that our painter had worked in Pavia, under Galeazzo Sforza, and indeed Baldassare must be regarded as the connecting link between these two schools, on the one side suggesting Bernardino de' Conti, and on the other Cossa and kindred Ferrarese masters.

<sup>3</sup>I am indebted for these particulars to Signor Venturi's article on Baldassare in Thieme-Becker's *Künstler-Lexikon*, 1908.

<sup>4</sup>English edition, II, 130 note. Milanese's notes to Vasari (III, 27) also cite the picture.

<sup>5</sup>Crowe and Cavalcaselle, *North Italians* (I, 526) remark: "It is impossible to say why Laderchi read the date 1499, and Rosini 1495". Assuming 1493 to be correct, Baldassare would have been born in 1437.

<sup>6</sup>*Dei ritratti della Quadreria Costabili*, 1838, p. 72—*Ritratto del poeta Tito Strozzi*.



# ON A LOST PORTRAIT BY JUSTUS SUTTERMANS

BY PIERRE BAUTIER\*

**I**T is no wonder that the insignificant picture which suggested these notes was almost entirely overlooked last year among the treasures collected in the Exhibition of Ancient Art at Brussels, especially since it was placed on the very threshold of Van Dyck's superbest creations. It hung in the gallery of Little Masters, opposite the windows, close to the entrance into the Octagon whither among other works of the great Master the smile of a magnificent Genoese cavalier<sup>1</sup> seemed to summon the visitors.

Our picture was thus described in the official catalogue of the exhibition: "No. 445. *Suttermans (Justus) Antvers 1610 + Florence 1681. Portrait d'un prince de la Maison de Savoie. Toile; H 162, L 110. M. F. Kleinberger, Paris*".<sup>2</sup> This statement requires correction. One of the dates is thirteen years too late; Suttermans was born in 1597; and the subject is not a prince of the House of Savoy, but of the Medici.

Whether this modest canvas was painted in the presence of the youthful sovereign whom it evidently represents or no, it must have undergone many vicissitudes. The colour has become obscured, and the surface is more disfigured by cracks than the clever photograph reproduced here [PLATE, A] would perhaps lead the reader to suppose. Indeed the value of the picture is now mainly documentary. Besides the deterioration of the pigment, there are evident weaknesses in the drawing and proportion. The left arm with the hand planted on the hip is wrongly foreshortened, and looks out of proportion with the right arm resting easily enough on the richly-decorated baton. The legs, too, clad entirely in white, seem over-slender for the well-developed body, and the white-shod feet unnaturally small. Nevertheless, the face and figure of the tall handsome boy, shown at full length in his princely costume, produce a pleasing pictorial effect. The neutral grey of the cuirasse and the pale violet colour of the trunk-hose are relieved by gold arabesques on the armour and the pommel of the sword, by the cross and thin chain of an order slung across the shoulders, and by the white hose and boots prominent against the reddish brown of the background. The red cloth covering the table attracts the eye to the helmet upon it, symbol of command, surmounted by its plumes and aigrettes. The broad folds of drapery in the background serve to frame the boy's ingenuous face with sombre purple, and his ruddy cheeks contrast with his white quilled ruff. His hair is black, raised rather high on

the top of his head, and drawn back in a toupet, so as to show his intellectual forehead.

Monsieur A. J. Wauters argues, in an interesting article on the Exhibition in the "*Revue de Belgique*,"<sup>3</sup> that the boy represented is Ferdinand the Second of Tuscany. Ferdinand began his reign when he was ten years old under the regency of his mother, Maria Magdalena of Austria, and his grandmother, Cristina of Lorraine, on the death of his grandfather, Cosmo the Second, on the 28th of February, 1621.

As perhaps one of those replicas of family portraits by esteemed masters (which, as we know, were exchanged between royal and princely houses) we may consider that M. Kleinberger's picture at least represents a portrait executed by Suttermans during the years 1625 and 1626. This would be at the beginning of the master's long career, after he had left Antwerp to establish himself at Florence. It would fall between the complete year (1624) which he spent in Vienna painting the Emperor Ferdinand the Second, the Empress Eleanor and the Imperial Princes, and his journey to Rome in 1627 at the summons of the Barberini pope, Urban the Eighth.

The numerous authentic portraits by Suttermans of the Grand Duke Ferdinand II in later life do not directly concern us now. Jealously guarded by the two *serenissime regenti*, Suttermans shows him to us first at their side just after his accession receiving the homage of the Florentine Senate. The official mourning had a disastrous effect on this vast, badly-preserved historical composition. It is as gloomy as the devout, intriguing seventeenth-century Court of the Pitti palace which it illustrates. But the Florentine galleries contain three single portraits of Ferdinand as a youth, also the undoubted work of Suttermans. All three represent the prince slightly older than the one preserved to memory by M. Kleinberger's. The portrait in the Pitti palace is reproduced here [PLATE, B] and fully justifies M. Wauters's suggestion. In another, also a bust in the Corsini Gallery, the down of the moustache is more emphasized. The third, a full-length standing figure, decorative and sedate, adorns the Medician villa di Poggio Caiano.

The gentle face of the ephebe in our picture already wears the impassable expression of an absolute monarch held back from intercourse with his people by traditional etiquette and ceremonial. No more than a pale reflection of his predecessors, Cosimo the elder and Lorenzo the Magnificent, nevertheless Ferdinand II displayed during his reign of fifty years brilliant qualities as a diplomatist and man of learning. He was at once the banker of kings and the trusted arbiter between

\* Translated for the author from the French.

<sup>1</sup> Donatello's *Marcello*, a copy of which was in the Antwerp Collection.

<sup>2</sup> The portrait was reproduced by M. Kleinberger at a sale in London, under the attribution of Sanchez Coello!

<sup>3</sup> A. J. Wauters, *Le Siècle de Rubens et l'Exposition d'Art ancien* (*Revue de Belgique*, August, 1910, p. 314).



SIR JOHN BURNHAM, BART. A full-length portrait of Sir John Burnham, Bart. He is standing, facing slightly to the left but looking towards the viewer. He is wearing a dark, patterned jacket with a wide, light-colored sash draped across his chest. He is holding a sword in his right hand, which is partially visible on the right side of the frame. He is also wearing a large, white, ruffled collar and a dark, patterned skirt or breeches. The background is dark and indistinct.









PORTAIT OF CESARE ADELMARE OF GENOA; CAPT. GOTTFRIED FORMER'S COLLECTION



PORTRAIT SUPPOSED TO REPRESENT GARCILASO DE LA VEGA; CASSELL GALLERY

## On a Lost Portrait by Justus Suttermans

them. He was the protector of Galileo under persecution, invented thermometers, and occupied himself with physics.

Our compatriot, Justus Suttermans, was a courtier among the courtiers of the Medici. He painted all the members of that illustrious family, rude commanders of armies, dilettante cardinals, melancholy princesses, in a series of portrait-pictures almost as eloquent as Velazquez's pictures in the Prado. Suttermans is a curious instance of "Flemish artistic expansion during the century of Rubens". Almost the whole of his existence was spent in a foreign court, which set the very highest value on his talents as a portraitist; Italian sovereigns competed for the honour of sitting to him. The admiration of tourists now is generally limited to his two masterpieces, the *Galileo* of the Uffizi and the charming *Prince of Denmark* with the curling hair of the Pitti palace. Notwithstanding, the remainder of his numerous productions deserve attention. Several

remarkable portraits by him are in England: in the Duke of Westminster's Collection at Grosvenor House, in Lord Methuen's at Corsham Court, and in Sir George Holford's at Dorchester House<sup>4</sup>—all these contain examples which are but slightly known. With the exception of brief notices in dictionaries, little has been written upon him since Edouard Fétis's article appeared in 1857.<sup>5</sup> On the other hand, Baldinucci's verbose disquisition<sup>6</sup> seems to need new criticism. Our Flemish painter *deraciné de marque* calls for rehabilitation.<sup>7</sup>

<sup>4</sup> Published in the Arundel Club Portfolio, 1909.

<sup>5</sup> Ed. Fétis, *Les artistes belges à l'étranger*, Bruxelles, 1857, I, pp. 257-278.

<sup>6</sup> "Notizie de' professori del disegno da Cimabue in quà", opera di Filippo Baldinucci, Fiorentino Accademico della Crusca con note ed aggiunte. Milan, 1812, XII, pp. 13-72.

<sup>7</sup> To this I hope to contribute. I shall shortly publish a monograph in the collection, *Les grands artistes des Pays-Bas*, containing the documents which I have collected on Suttermans, with an identification of his portraits in Italy and elsewhere.—January 1911.

## NOTES ON VARIOUS WORKS OF ART

### ON TWO PORTRAITS ATTRIBUTED TO GERLACH FLICKE

THE interest excited by Miss Mary Hervey's article on the painter Gerlach Flicke, or Fliccus, published in *The Burlington Magazine*, Vol. XVII, pp. 71, etc., and 147, etc., has brought various suggestions as to this painter and portraits in various collections. Among these suggestions are two which seem worthy of notice. Mr. Gerald Robinson has brought to our notice a painting in the Cassel Gallery, stated to be a portrait of Garcilaso de la Vega, the Spanish poet, and ascribed to a Florentine painter of about 1550 [see PLATE]. Mr. Robinson notes the Holbeinesque character of the hands and at the same time the delicate drawing of the face, which seems to indicate the school of Clouet, and suggests with great probability that we may have here a work of the later period of Flicke's career, when he was working in France. This suggestion is interesting, for if adopted it would give a clue to a number of portraits of this period, to which it has hitherto been difficult to attach an artist's name.

The second portrait, to which our attention has been called by Mr. C. H. Collins Baker, represents Cesare Adelmare of Genoa, and is the property of Capt. Cottrell-Dormer of Rousham. Cesare Adelmare [PLATE] came to England and was physician to Queen Mary and Queen Elizabeth. He is interesting as the father of Giulio Cesare Adelmare, who became naturalized and dropped the name of Adelmare, becoming in later life well-known as Sir Julius Cæsar, Knight, whose tomb is to be seen in the church of S. Helen's, Bishopsgate Street.

This panel is inscribed:—

Aet. suæ 39. A° Dm. 1558

Post Tempestatem Tranquillitas.

Cæsar Adelmare . . .

Descended from . . .

Count of Genoa and . . .

of France. A.D. 800 . . .

Reigne of Charle . . .

The ends of the lines are cut off by the frame.

Originally the panel ended just above the knees. The colour of the sleeves is a rich golden vermillion. The small white cuffs have a precise edge of black.

There is a certain affinity between this portrait and those by Flicke, though the blending of the Holbein and Clouet schools, which is noticeable in the portrait of Garcilaso de la Vega, is not so obvious in the portrait of Cesare Adelmare. Students of iconography will, however, be glad to follow up these suggestions.

LIONEL CUST.

### "A NEWLY-DISCOVERED GUARDI"

WE have received the following interesting communication from the Count Alexis Bobrinskoy, whose name is already known to many of our readers for his fine collection of Sassanian antiquities, some of which have been described in these pages (Vol. XVII, pages 288, 329):—

Will you allow me to say a few words concerning the "Newly-Discovered Guardi", now on exhibition at the Burlington Fine Arts Club, which Mr. George A. Simonson describes in the May number of *The Burlington Magazine* (Vol. XIX, pages 98, etc.)?



## Notes on Various Works of Art

I have in my possession a large engraving, measuring 42.5 by 59 cm., representing exactly the same picture as the one reproduced to illustrate Mr. Simonson's article. My engraving bears the five following inscriptions:—

(1) Imago spectaculi quod, in Nobiliore Theatro de vico S. Benedicti Magnis Russiæ Ducibus Nicolaus Michaelius et Philippus Calbo, Sapientes Aetario Prefecti ex. S. C. exhibuerunt XI. Kal. Feb. MDCCLXXXII. Antonio Mauro [? Pictore] et Archit. Prosp. ejusdem Theatri inventore atque Directore.

(2) Dessein du Spectacle, que leurs Excellences Messieurs Nicolas Michieli et Philippe Calbo Sages préposés au Trésor, ont donné par Décret du Sénat au Grand Duc et à la Grande Duchesse de Russie, dans le très Noble Théâtre à S. Benoît le 22 Janvier 1782. Sous la Direction de Antoine Mauro Peintre et Archit. Persp. du même Théâtre qui en était l'inventeur.

(3) (*Lower down, on the left*) Joan. Bapt. Canal delin. quoad figuras.

(4) (*Lower down, on the right*) Antonius Baretto sculp. Venetus.

(5) (*At the very bottom*) Gravé avec Privilège du Sénat.

This engraving is published in D. Rovinski's Complete Dictionary of Engraved Russian Portraits (written in Russian), Vol. III, No. 210, pages 1465-6, S. Petersburg, 1888. Rovinski reproduces the inscription cited above, and also informs us that a second impression of the engraving bears the following inscription in addition to the five others:—

L'Auteur, Mons. Antoine Mauro la vend chez, Mess. Bertella et Perlini Libraires dans la rue dite Mercerie.

This evidence tends to show that the picture described by Mr. Simonson is not the work of Guardi, but of a painter of the family of Canale. This is a problem which I hope you will be able to solve.

Rovinski also mentions, in the book which I have quoted, several engravings of other pictures painted at Venice in 1782 in honour of the Grand Duke Paul's visit, and since Mr. Simonson mentions analogous pictures, it may perhaps be opportune to cite the engravings tabulated by Rovinski, as follows:—

No. 211. Engraving of the scene . . . in the Square of S. Mark, January 24, 1782. Domus de Fossatis del.—Jac. Leonardi sculp. Venet.

No. 212. Amphitheatre set up in the Grand Square of S. Mark at Venice for the evening of January 24, 1782 . . . Drawn by J. Moretti. Engraved by Baratti.

No. 214. Bull-fight . . . January 24, 1782 . . . Drawn by Grindis.

No. 215. Triumphal Arch . . . Drawn by Grindis.

No. 216, etc. Triumphal Chariots etc. . . . De Fossatis.

Mr. G. A. Simonson has written the following reply:—

It so happens that two of the fêtes given in honour of the Conti del Nord painted by Guardi and engraved by Baratti are reproduced in Molmenti's "La Storia di Venezia" (Part III); one of them is entitled *La Festa data nel teatro San Benedetto ai Conti del Nord* (illustration page 161) and the other *L. Sp. La . . . sulla Piazza di San Marco per festeggiare i Conti Nord* (illustration page 163), so that without having recourse to D. Rovinski's dictionary for information I can offer Count Alexis Bobrinskoy what appears to me to be the most plausible explanation of the difficulty arising from

a comparison of Guardi's picture of the ball with the corresponding engraving which bears the inscription quoted by the Count: Joan. Bapt. Canal delin. quoad figuras.

Count Alexis Bobrinskoy is quite right in stating that the painting and Baratti's print are identical in composition. That being so, how is it that Guardi's picture, indisputably the source of the engraving, is not mentioned on the plate? One would have expected Baratti to have inserted the words: "Francesco Guardi pinx.", and the omission of the latter's name is curious, though plagiarism without acknowledgment was by no means unprecedented in the case of Venetian eighteenth-century engravers. The peculiarity of the inscription on Baratti's print is the statement that "Joan. Bapt. Canal delin. quoad figuras", whereas as a matter of fact he has merely copied them from Guardi's picture. As his Christian name indicates, this Canal is, of course, not the famous Antonio Canal, Guardi's master, who died in 1769, that is, fourteen years before the date of the visit of the Conti del Nord to Venice (1782), but merely an obscure later illustrator concerning whom very little is known. The inscription becomes intelligible only on one assumption, namely, that there is a varied duplicate of the engraving. This appears probable, not only from the fact that Rovinski enumerates two separately published impressions of the engraving, one of which has a slightly varied text, but from a statement made to me by the owner of an example of the duplicate of the engraving. Mr. Ralph Curtis possesses an example of Baratti's engraving in Palazzo Barbaro, Venice, of which, referring to Guardi's picture of the ball in the theatre of S. Benedetto, he writes: "Canal at the sacrifice of much breadth and movement has individualized many of the figures, adding quite a number to the original composition, including two to the right of the central group which evidently represent Michieli and the Grand Duke".

Instead of varying the inscription according to the requirements of truth Baratti seems to have used the same for both representations, and has thus caused the confusion.

It is evident that his engraving was a commercial speculation, appealing to the vanity of the persons who were present at the fête, and it was probably in order to attract the interest of as wide a public as possible that a bilingual title and description were given to it.

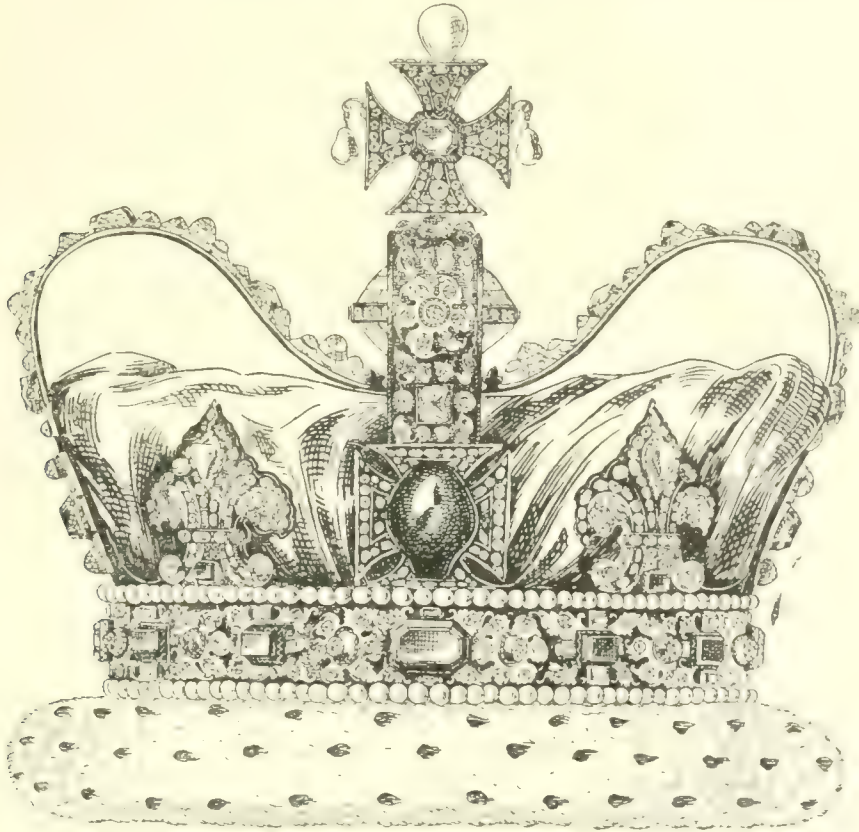
### THE CROWN OF STATE OF GEORGE I

A BRIEF account of an original coloured drawing of the state crown of George I has an especial interest at the present time. This drawing is in the Print Room at the British Museum. It is by Bernard Lens the younger, the miniature painter and enameller to the court of George II, and is signed and dated *Bern : Lens fecit 1731*. This date

## Notes on Various Works of Art

suggests that Lens had made a sketch of the crown before it was re-set for the coronation of George II, but did not finish it for some time afterwards. The following description of the crown is in contemporary handwriting, presumably that of the artist: "The Crown with which George the first, King of Great Brittain was crown'd y<sup>e</sup> 20th of October Anno 1714. The cap is of crimson velvet

d'Alençon. Further evidence of the presence of this precious stone in the crown of state before the coronation of James II might be cited ; but one important instance will doubtless suffice. This was the crown of Charles II, the actual setting of which, showing the position of the ruby, was in the possession of the late Lord Amherst of Hackney, together with the setting of the



or purple, the welt of ermine, the circle and bars of beaten gold. The ornaments are only silver and sett w<sup>th</sup> diamonds ; the larger stones are saphirs and emeralds, and a few small rubies. The balass in y<sup>e</sup> cross in front was given to y<sup>e</sup> Crown by K. James 2<sup>d</sup>. The ball on w<sup>ch</sup> y<sup>e</sup> upper cross is fixed is an aquemarine, but y<sup>e</sup> lower part is gold enameled green". The writer of this description fell into an error in referring to the "balass", *e.g.*, the great ruby, in the cross-patee in front of the crown as an addition made by James II. It is the famous ruby which is believed to have belonged to the King of Granada, who was murdered in 1367 by Don Pedro, King of Castile. The latter is said to have given it to Edward the Black Prince after the battle of Najera, near Vittoria. According to tradition, the ruby was set in the crown of Henry V, worn by him at Agincourt in 1415—the crown which saved his life from the attacks of the duc

crown of George IV.<sup>1</sup> A comparison of Bernard Lens's drawing with W. Sherwin's engraving of the crown in Sandford's history of the coronation of James II, shows that very little change was made in the shape of the crown and the arrangement of the stones. The orb and cross, with the three pearl drops, at the top are identical. The stone in the middle of this cross is a sapphire. In the middle of the arch, which connects the cross-patee containing the great ruby with the globe or mound and cross, is a large rosette of diamonds. Above this rosette is a large sapphire, and below is an emerald. The seven large stones seen set in the lower rim of the crown, between the two rows of large pearls, are four emeralds and three sapphires, one of the sapphires being in the middle and the other two at the ends, as shown in the drawing. The eight coloured stones in the

<sup>1</sup> *The English Regalia*, by Cyril Davenport, 1897, p. 24.



## Notes on Various Works of Art

other arch consist of four emeralds, two rubies and two sapphires. At the bottom of each of the large fleurs-de-lis is a ruby.

According to the original documents,<sup>2</sup> the new setting of this crown of George I cost £380, and an additional sum of £1,060 was expended on 160 new diamonds, 6 emeralds, 2 sapphires and 265 pearls. The crown was entirely re-set for the coronation of George II, but no precious stones were added permanently. The large aquamarine globe or mound at the top of the crown, which formed part of the crown of state of James II and is seen in this drawing by Lens of George I's crown, has disappeared from the English Regalia and no trace of it can now be found. In this drawing it is shown encircled with a narrow band of diamonds. This aquamarine would seem to

<sup>2</sup> *The Old Plate in the Tower of London*, by E. Alfred Jones, 1908, p. 69.

have been removed from the crown by order of George IV, and was probably exchanged by his court jewellers, Rundell, Bridge and Rundell. It is mentioned in the following copy of their bill for the crown<sup>3</sup>: "To new making the diamond globe to the old crown, in place of the aquamarine, and 797 diamonds added, enriching the four arches by addition of 332 large diamonds in them, new mounting them in part, new lining and new setting four fleurs-de-lis and additions of four sapphires and rose diamonds to raise the arches and a very large sapphire added in front of crown, and setting that of the large ruby balais round with fine brilliants and addition of fine pearl drops, £4,094". The large sapphire here mentioned was from the crown of James II, which was bequeathed to George IV, when Prince Regent, by Cardinal York.

E. ALFRED JONES.

<sup>3</sup> *Ibid.*, p. 71.

## LETTER TO THE EDITORS

"HUBERT AND JOHN VAN EYCK"

To the Editors of THE BURLINGTON MAGAZINE. GENTLEMEN,—In a recent number of "Les Arts Anciens de Flandre" (Tom. V, Fasc. I, pp. 17-19) M. Durand Gréville complains that in a review of Mr. Weale's "Hubert and John van Eyck", published some years ago in *The Burlington Magazine* (Vol. XII, page 247) I misrepresented his attitude as to the ascription of certain pictures to Hubert, relying on a mysterious "legend" rather than on what he had actually written, and echoing an unverified verbal judgment. May I take this opportunity of assuring him that, such as it was, the very brief allusion I made to his theories was based entirely on my notes of his articles entitled "Hubert van Eyck, son œuvre et son influence" in "Les Arts Anciens de Flandre" (Tom. I, Fasc. I, II and IV, Tom. II, Fasc. I, dated 1905, 1905-6 and 1906-7); and in these articles M. Durand Gréville does ascribe the Uffizi *Crucifixion* to Hubert and does suggest that the Ince Hall *Madonna*, signed by Jan, was "conçu et dessiné

par Hubert". It was to this series of articles that I expressly referred, though I plead guilty to having dated them 1906-1907 by mistake for 1905-1907. But because in his subsequent articles on the Guildhall Exhibition in the same magazine—articles of which I must admit I did not take careful note—M. Durand Gréville has withdrawn both these hypotheses he considers that to have mentioned them is as if anyone had accused S. Paul of being a pagan in spite of his adventure on the road to Damascus. Pagan is hardly the word I should have applied to S. Paul either before or after his conversion, though I find that a contemporary author did not scruple at a later date to allude to the part which the apostle had taken in the martyrdom of S. Stephen. However, in so far as I did unintentionally misrepresent M. Durand Gréville's maturer opinions, I offer him all my apologies.

I am, yours faithfully,

ERIC MACLAGAN.

15, Queen's Gate Place, S.W.

## REVIEWS AND NOTICES

THE DOMESTIC ARCHITECTURE OF ENGLAND DURING THE TUDOR PERIOD, illustrated in a series of Photographs and measured Drawings of Country Mansions, Manor Houses and smaller buildings, with historical and descriptive text by THOMAS GARNER and ARTHUR STRATTON. 2 volumes, folio. B. T. Batsford. £7 7s. net.

IT is always a serious misfortune when an author who has become unrivalled master of his subject dies, leaving his projected book unfinished. Such a loss occurred in the case of the noble work just completed on the domestic architecture of the Tudor age. The late Mr. Thomas Garner (formerly partner with Mr. Bodley, with whom his name is

indissolubly associated) had for years been amassing material for the book, when death overtook him, and the work was found to be still so far from completion that it was impossible to publish it as it then was. After much anxious consideration the publishers entrusted it to Mr. Arthur Stratton, who has brought such care and research to bear upon it as prove him well qualified to undertake this arduous and responsible task.

The text (in the revision of which the Rev. Dr. Cox, F.S.A., has been of the greatest assistance) is accompanied by a prodigal wealth of illustrations



from photographs, measured plans and details; and also from old original drawings which furnish invaluable records of the condition of many buildings as they were in their ancient state before disasters befell them, like the fire at Cowdray or the modernization at Halnaker, both in Sussex. The view by Hollar of the destroyed palace of Richmond on Thames (p. 4) is reproduced from an original, and hitherto unpublished, drawing, which differs in some unimportant but interesting features from the engraving by the same hand in 1638.

The work is more comprehensive even than its title implies. Strictly the Tudor period begins with the usurpation of Henry VII in 1485 and ends with the death of Queen Elizabeth in 1603. But, for the sake of tracing more completely the evolution of English domestic work, the author begins with the closing years of Henry VI's reign and follows up the development into the reign of James I. The period actually embraced, then, is from about 1450 to 1625. In the same way the original number of plates promised, viz., 180, has been increased to 192.

In a general introductory essay the author reviews the chief causes which led to the extraordinary development of English architecture at this period: viz., social changes resulting from the Black Death; the great depletion of the old noblesse by the internecine Wars of the Roses, and the consequent rise of new men—not to speak of a new dynasty—shaping new traditions for themselves; an advanced standard of comfort and refinement fostered by the new learning; and the greater security of the times, which enabled the domestic, as distinct from the military and defensive, side of architecture to be cultivated. These were some of the factors at work, but a sudden and unparalleled impetus to domestic building was given in the sixteenth century by the suppression and spoliation of the monasteries and by the immediately ensuing redistribution in lay hands of the vast resources of the Church.

Some writers have laid stress on the appearance of ground plans taking somewhat the form of the letter H or E, and have detected therein a compliment to Henry VIII or Elizabeth. This is all imaginary. The plan arises simply from the circumstance that the hall, with its lateral walls both being outside walls, long continued to be the nucleus of the Englishman's home. Therefore, when the need for more accommodation required expansion, if the parallelogram was not to be prolonged indefinitely, it was convenient to adopt the plan of a wing, or wings, at right angles to the hall. When two wings flanked the main block, and the latter had a porch in the middle over the main entrance between the screens, the house naturally assumed the outline of a letter E; or when these wings were extended back and

front, beyond the lateral walls of the hall, the outline of a letter H resulted. It was merely a matter of utility, and such that had not necessarily any ulterior motive. The long gallery, which became a highly characteristic feature of Elizabethan and Jacobean houses, is actually of earlier origin. It first occurred at the Vyne, Basingstoke, completed in 1525; and next at Hampton Court, completed in 1536.

The introduction is followed in order by short verbal accounts of all the different buildings illustrated. Excellent as the text undoubtedly is, the magnificent plates will be sure to prove the main attraction. If criticism be not ungenerous in a case where author and publishers have evidently lavished trouble and expense unstintingly upon their labours, one may venture to suggest that for the sake of elucidation, a plan ought to accompany every pictured description—a sketch plan, at least, when a scale plan is not available; and further a note as to the aspect—"from the north" etc., as the case may be, is a very desirable adjunct to the title of every elevation or perspective view given.

The detail series, consisting of between forty and fifty plates, is especially valuable. It includes illustrations of gatehouses and gateways, masonry, finials, bays and oriels, chimneys and chimney stacks, brickwork and terracotta, open timber roofs, half-timber work details, panelling and carved woodwork, staircases, chimney-pieces, plaster ceilings and other plaster decorations, timber ceilings, doors and door-heads, leadwork, wrought ironwork, cast-iron firebacks and andirons, leaded lights and glazing, and lastly, painted glass.

A representation, on page 239, of some wrought ironwork at Hawstead is stated to be remarkable as an instance of external railings rarely left standing of their date. This, however, is a mistake. Even in moments of hysteria our countrymen are apt to be sordidly ungenerous, and have small scruple in despoiling a church or dishonouring the dead of long ago, under a pretext of celebrating the hero of the hour. Thus it was seriously proposed to destroy "the exquisite mediæval monument" of Aymer de Valence at Westminster, to make way for one of General Wolfe in 1759; and, again, on the death of King Edward VII a correspondent of "The Globe" advocated the removal of the only public statue in London that can claim to be a work of art, viz., Le Sueur's superb equestrian bronze figure of Charles I at Charing Cross, to devote the site for a memorial of the newly deceased monarch. Thus too, the loyal but parsimonious parishioners of Hawstead, Suffolk, on the occasion of a jubilee, Coronation or the relief of Mafeking, signalized their attachment to the Crown, and the half-crown at the same time, by planting a sapling and

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fencing it with an iron railing, not made for the purpose, nor at their own proper charges, but appropriated from an ancient tomb in the church! The grate in question is of a familiar and characteristic type of English design, belonging to the late-sixteenth or early-seventeenth century; and, in the circumstances, ought not to be classed in the category of external railings at all.

The present work, large as it is, does not pretend to be exhaustive, and, so long as a single Tudor house remains undescribed and unillustrated, there must always be room for more to be written on the subject. It is too much to say, then, that here is the last word on Tudor architecture, but it can be asserted, without fear of contradiction, that the subject never has been hitherto, nor is likely ever again to be, treated in so thorough and illuminating a manner. The book supplies a grand body of evidence, showing how suitable, reasonable and beautiful was the vernacular art of our fathers, which grew up as part and parcel of the soil out of which it had sprung. It goes without saying that these two volumes should find a place in every public library, and (since they can be had for less than the price of a bicycle or a dress suit) in the private library of every Englishman who cares for the architectural glories of his country's ancestral homes.

F. S. A.

EARLY ENGLISH GLASS. A guide for collectors of table and other decorative glass. By DAISY WILMER. Second edition. Upcott Gill. 6s. 6d. net.

THIS is avowedly a guide for the collector, and not a serious work on English glass. Reprinted from "The Bazaar", Mrs. Wilmer's book has reached a second edition, and evidently supplies a want. The student must not expect any instruction, but the frequenter of curiosity shops will be grateful to Mrs. Wilmer for her warnings about fakes and forgeries. Mrs. Wilmer's language is frankly commercial. We read of "beauteous art twist", "quaintness of structure", "exquisite outline", "lovely little glass", and other expressions suggestive of the auctioneer's catalogue. The authoress more than once acknowledges her debt to the late Mr. Albert Hartshorne and his great work on early English glass, which still remains the standard authority on a fascinating branch of the arts, in which English craftsmen in former days attained to great excellence. It should be noted also that the specimens to which the collector's notice is directed were in nearly every case made for ordinary domestic use. It is difficult to imagine future collectors giving their surplus time and money to our modern table-glass.

GRAVELOT. By VERA SALOMONS. J. and E. Bumpus. 15s. net.

THIS little text-book (for presumably the authoress does not intend her volume to be regarded from any more ambitious point of view) is chiefly

valuable for its detailed catalogue of the principal books illustrated by Gravelot, and for the photogravure reproductions of a number of his plates. The exposition of his art and the review of his career, while failing to throw any fresh light on his genius or on the history of book illustration in France during the eighteenth century, are carefully drawn up, and the book as a whole should be useful for reference. The illustrations, reproduced from negatives by the authoress, are clear in detail, and have been judiciously selected.

### FINE ARTS AT THE CHARLEROI EXHIBITION

WE have pleasure in drawing attention to the group of the Fine and Applied Arts, over which M. Jules Destree presides, in connexion with the Industrial Exhibition recently opened at Charleroi. The exhibition represents primarily the mechanical progress of the Wallon people within the province of Hainault; and the high appreciation of the fine arts formed among a purely industrial population, shows the solidarity of the Wallons in this respect with the other peoples of the Netherlands. Although no Wallon school has exercised the influence over Europe derived from the schools of Flanders and Holland, the province of Hainault has produced many species of art which are widely known. Among the arts called minor we think at once of the porcelains of Tournai, the tapestries of Tournai and Enghien, the lace of Valenciennes and Binche, the goldsmiths' work of Mons, the pottery of Bouffoulx, and if we consider the Wallon population onwards to the Meuse, the class of objects called comprehensively *dinanderie*. As regards painting especially, many artists celebrated in schools bearing the names of other localities were natives of the Wallon country, and endowed the foreign schools in which they are respectively classed with individual and exceptional characteristics. In the twelfth, thirteenth, and fourteenth centuries, a large number of sculptors and miniaturists, such as Hugo d'Oignies, were Wallons. The school of Tournai dates from the fifteenth century, and now continually increases in importance as regards the history of art. From Tournai, Rogier van der Weyden carried his tender pathos into the school of Bruges. Robert Campin, whom Dr. Georges Hulin de Loo identifies conclusively with the Maitre de Flémalle, and Jacques Daret, the subject of another learned essay by the same author in this Magazine, also came from Tournai. Simon Marmion came from Valenciennes. In the sixteenth century we find with Quentin Metsys at Antwerp, the Wallons, Gossart from Maubeuge, Henri de Bles, both florid and archaic, and Joachim Patinier, who suggests the germs of modern landscape-painting. Lucidel, another Wallon, was distinguished in his time as a portraitist, and is not forgotten. In



the church of S. Waudru, at Mons, an artist too little known, Du Broeucq, has left excellent examples of his powers as a sculptor. Bellegambe of Douai is also remembered in Northern France. Later, the Wallons have less cause for boasting, but they have some. Del Cour, the Liège sculptor, deserves some record. It was Valenciennes which produced at this period one of the chief glories of French art, Watteau. In the nineteenth century Navez, of Charleroi, painted remarkable portraits; Gallait, Hennebicque and Wiertz are characteristic of their period, such as it is, while MM. Fourmois, Boulenger and Baron are esteemed by their compatriots to carry on with distinction the traditions of the Wallon country; and M. Félicien Rops's engravings enjoy an European reputation. Of all artists, Constantin Meunier, the offspring and the poet of the industrial classes, is the most characteristic of Charleroi. It has been the aim of M. Destrée and his colleagues to unite the finest works of these Wallon artists with the works of others similar to them, century by century, and thus to illustrate the art at which Wallon industry has aimed from the earliest time. The objects of purely historical import are wisely separated from those of which the first aim is beauty. Prehistoric, Gallo-roman and Frankish relics are consigned to the buildings of the Société archéologique de Charleroi. Painting, Sculpture, Decorative and Industrial Art are carefully housed in a permanent building, recently built as a centre for the higher technical education of the province. The main body of the exhibition, the industrial objects, occupy buildings temporarily erected for the purpose. The preference for the Fine Arts thus shown expresses not inaptly the object of Netherlandish industry from the days of the city guilds—the patronage of artists and the enjoyment of their works as the end of labour.

#### SCOTTISH ART

THE present year is of considerable significance in the history of painting in Scotland. The Glasgow Institute of the Fine Arts celebrates its jubilee, and the Scottish Academy moves into new and larger quarters; whilst this summer Glasgow is again the scene of an interesting exhibition, which includes a fine loan collection of pictures. The visitor to the exhibition is therefore disposed to review the history of Scottish art in the past, to consider its recent tendencies, and to note the direction whither the chief Scottish painters are moving at the present time. But in a small space more than a mere epitome is impossible.

From about the year 1318, when Robert II acquired the Scottish crown, until at least 1748, when the treaty of Aix-la-Chapelle ended all hopes of a Stuart restoration, Scotland and France were

always friendly. The "antient league" between the two countries was proverbial in both of them, and, accordingly, if it was not from France that Scotland first derived her arts, they certainly reflect French influence throughout many generations. This may not be obvious in the great mediæval "makars" like Dunbar and Lindsay, but it is discernible even in them; while, for a long time after James V summoned a French master-mason to aid him in rebuilding Falkland and Stirling palaces, the best Scottish architects generally derived their ideas and inspirations largely from France—witness Ardblair Castle at Blairgowrie, Fingask near Perth, Bruntfield in the outskirts of Edinburgh, and numerous other fine buildings which are still standing. As regards painting, save for Van der Goes, the art was scarcely known in Scotland till after the union of the crowns; and when it appeared, eventually, in the person of Jamesone, the teaching which it disclosed was Flemish. But throughout the Georgian era the case was different, for Allan Ramsay evidently owed much to Nattier if not to Watteau; while the great Scots engraver of this time, Sir Robert Strange, studied in Paris under Descamps and Le Bas; and it was, as his biographer writes, "to his studies in France that we must ascribe much of his system." The men who followed these—Thomson, Raeburn, Geddes, and the like—cannot reasonably be said to have given evidence of French training; yet when this group was gone, and the dreary period of Allan and Duncan was over, the spirit which then suddenly awakened in Scottish painting came unquestionably from France. Nor is it less unquestionable that, of those who are doing good work in Scotland to-day, the majority are survivors of this revolution, or are young men treading in the footsteps of those who made it.

The 'eighties and 'nineties of last century were a time of great artistic activity, which facilitated the spread of fresh ideas and methods throughout Europe. Nowhere were these phenomena more evident than in Scotland, for there the former decade saw the founding of two journals which frankly encouraged novelty in æsthetics—the "Scottish Arts Review" and the "Scots Observer"—while it was during the same ten years, roughly speaking, that Scotland first really witnessed impressionism in painting. At this time the new mode of technique attracted a fine artist who hitherto had painted almost in a Preraphaelite manner, William MacTaggart; and soon a group of talented men followed his example. Of course they were at first somewhat derided, but in 1890 their position changed; for the Munich Exhibition of that year hung the works of various young impressionists of Scottish training, notably Mr. John Lavery, Mr. George Henry, and Sir James Guthrie; while the Grosvenor Gallery, in its summer exhibition of



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1890, gave prominence to the same school, and among the strongest of its members so recognized was Mr. E. A. Hornel, who was then only twenty-six years of age. Three of these artists were natives of Glasgow, or were in some way connected with that city; and so too were other impressionists who appeared about this time, such as Arthur Melville, Mr. E. A. Walton, and Mr. Harrington Mann. Thus it became the custom to denote the new Scottish Painters as the "Glasgow School", but in reality the term was not strictly accurate, for some clever Scottish painters at this period came from other towns—for instance, Mr. James Pryde, who was an Edinburgh man, and Mr. John Lavery, who was born in Belfast. With the exception of Mr. Walton, who was a Düsseldorf student, and of Mr. Hornel, who studied at Antwerp, and afterwards in Japan, most of the foregoing received their training in France, and in consequence generally showed the influence of the group which exhibited in the Salon des Refusés. Asserting that painting had too long dealt with the strikingly romantic and picturesque, they declared that every phase of human existence, however ugly and commonplace in itself, is a fit subject for art; and whereas, thirty years before, beauty had been the accepted goal of most British artists, the young Scotsmen of the 'nineties lost sight of a definitely æsthetic aim, and, instead, strove simply to re-incarnate life itself. In this respect many of them proved themselves followers of Bastien-Lepage, and numbered *plein air* painting among their ideals.

Among the still younger men who will be the legitimate successors of this group, and in many cases are directly indebted to it, may be named Mr. S. J. Peploe, Mr. W. G. Burn-Murdoch, Mr. J. D. Ferguson, Mr. David Alison, Mr. Frederick Porter, Mr. Joseph Simpson, and Mr. William Macdonald, who are all, in a greater or less degree, carrying on the tradition of French influence and remain faithful to the "antient league".

W. G. B. M.

### SWEDISH ART

WITH the view of chronicling efforts to arrange exhibitions in the Provinces with a wider scope, we publish the following communication concerning the second exhibition of works by foreign artists, formed by the energy of Mr. H. D. Roberts in the Municipal Galleries at Brighton. Such exhibitions seem to stimulate the interest of visitors

in the exhibits themselves, apart from any social inducement merely to view the artistic productions of their neighbours or acquaintances.

The first exhibition of modern Swedish art ever held in England is now on view in the Fine Art Galleries, Brighton, arranged by the director of the galleries, Mr. H. D. Roberts. Opened at the end of April, the exhibition has already attracted more than 10,000 visitors, including the Crown Prince of Sweden, who is the patron. The pictures were all chosen by a committee in Stockholm, which included the following artists: Messrs. Carl Larsson, Gottfrid Kallstenius, and Carl Milles. A unique poster has been designed by Gunnar Hallström, who is also responsible for the striking cover of the catalogue.

Though the number of paintings on view does not reach two hundred, with drawings, and between thirty and forty sculptures, the whole exhibition is of high artistic merit, and in many cases reveals abilities among modern Swedish artists which were, perhaps, unexpected.

Mr. C. G. Laurin has written an interesting introduction to the catalogue, in which he traces the growth of modern Swedish painting during the last thirty years. Space forbids detailed criticism of the exhibits, but it is generally admitted that the portraits stand out pre-eminently. The principal portrait painters exhibiting are Björck, B. and E. Osterman, C. von Rosen, and Anders Zorn. The landscapes are mostly typically Swedish; the snow scenes of G. A. Fjæstad, perhaps, attracted most attention.

The Brighton Committee has already decided to hold an exhibition of modern Danish work next year. F. S.

WE regret that in our Editorial of last month we gave currency to certain statements with regard to the condition of the Tate Gallery which were, as we are happy to find, exaggerated. We have the best authority for stating that the dampness to which we alluded was only temporary, being due to the paste, with which the gold canvas was attached to the walls, not having had sufficient time to dry, and not to any structural defect in the building, as suggested by us. Moreover the most important part of the collection of watercolours is on the ground floor and not in the basement. We are relieved to find that the fears expressed by us were unnecessary, and to have such definite assurance of the good condition of the building.

## RECENT ART PUBLICATIONS \*

### ART HISTORY

HENRI (L.). *Art in France*. (7 x 5). London (Heinemann), 6s. net. *Art in France* (1000 pages, 1000 illustrations). The French edition (Hachette) is published by Hachette, 7 fr. 50.

KUMMEL (O.). *Das Kunstgewerbe in Japan*. (9 x 5) Berlin (Schmidt), 6 M.; London (Nutt), 6s. 168 illustrations.  
SAUERMANN (H. M.). *Beiträge zur fränkischen Kunstgeschichte: Die gotische Bildnerei und Tafelmalerei in der Dorfkirche zu Kallreuth*. (8 x 6) Erlangen (Blaesing), 3 M. 10 plates.

\* Sizes (height x width) in inches.

## BIOGRAPHICAL WORKS AND MONOGRAPHS

- BEHN (J.). Leone Battista Alberti als Kunstphilosoph. (12 x 8) Strassburg (Heitz), 8 M.
- MARCEL (H.). Chassériau. (8 x 5) Paris (Gillequin), 3 fr. 50. "L'Art de Notre Temps"; 48 plates.
- ROESSLER (A.). Josef Danhauser. (10 x 7) Vienna, Leipzig (Rosenbaum), 5 M. Plates.
- BERTEAUX (E.). Donatello. (8 x 5) Paris (Plon), 3 fr. 50. "Les Maîtres de l'Art". Illustrated.
- HUET (R. P.). Paul Huet (1803-1869): d'après ses notes, sa correspondance, ses contemporains, précédé d'une notice biographique par son fils. Préface de G. Lafenestre. (10 x 6) Paris (Laurens), 18 fr. 17 plates.
- LAPAUZE (H.). Ingres, sa vie et son œuvre (1780-1867), d'après des documents inédits. (12 x 9) Paris (Petit), 50 fr. 400 illustrations.
- MEAUDRE DE LAPOUYADE. Un maître flamand à Bordeaux: Lonsing, 1739-1799. (11 x 9) Paris (Schemit), 50 fr. Photographures.
- LÁZÁR (B.). Paul Merse von Szinyei, ein Vorläufer der Pleinairmalerei. (12 x 9). Leipzig (Klinkhardt and Biermann), 15 M. Illustrated.
- BENSON (A. C.). Ruskin, a study in personality. (8 x 5) London (Smith, Elder), 7s. 6d. net.
- SINGER (H. W.). Julius Schnorr von Carolsfeld. (10 x 7) Leipzig (Velhagen and Klasing), 4 M. "Künstler-Monographien". 100 illustrations.
- HELLENS (F.). Gérard Terborch. (8 x 6) Brussels (v. Oost), 3 fr. 50. "Collection des grands artistes des Pays-Bas"; plates.

## ARCHITECTURE

- BOINET (A.). La cathédrale de Bourges:—LARAN (J.). La cathédrale d'Albi:—NODER (V.). L'église de Brou. (8 x 5) Paris (Laurens), each 2 fr. Illustrated.
- DESHAIRS (L.). Le château de Bercy: architecture et décoration fin du règne de Louis XIV. (20 x 13) Paris (Calavas), 40 fr. 36 plates.
- HARVEY (A.). The castles and walled towns of England. (9 x 5) London (Methuen), 7s. 6d. net. "The Antiquary's Books". Illustrated.
- WILLMOTT (E.). English house design. A review . . . of some of the best achievements in English domestic architecture from the sixteenth to the twentieth centuries, together with numerous examples of contemporary design. (10 x 6) London (Batsford), 10s. 6d. net.
- BRINCKMANN (A. E.). Deutsche Stadtbaukunst in der Vergangenheit. (10 x 6) Frankfurt (Keller), 6 M. 50. Illustrations and plans.

## PAINTING

- PFUHL (E.). Die griechische Malerei. (10 x 7) Leipzig (Teubner), 1 M. 3 plates.
- JACOBSTHAL (P.). Theusens auf dem Meeresgrunde. Ein Beitrag zur Geschichte der griechischen Malerei. (11 x 8) Leipzig (Seemann), 3 M. 24 pp. illustrated.
- PICA (V.). L'Arte mondiale a Roma nel 1911 (11 x 7) Bergamo (Istituto d'Arti grafiche), l. 16; or in 8 pts., each 3 l. 50.

## ITALIAN PERIODICALS

L'ARTE. Fasc. I. Rome. 1911.

COUNT ERBACH VON FUERSTENAU writes on Bolognese miniature-painting in the Trecento, and more especially on Niccolò di Giacomo and his artistic development, amplifying and completing also Signora Motta-Ciaccio's study of an earlier miniaturist whom she has called Pseudo-Niccolò. Incidental notices of the work of Siennese miniaturists are given, and many illuminated MSS. of the late thirteenth and early fourteenth centuries are discussed, which the writer believes to be the work of Bolognese artists, including one in the British Museum (Add. MSS. 18720) and the Bible of the cathedral at Gerona. The author explains his reasons for differing from Dvorak in ascribing to the school of Bologna certain illuminated MSS. which the last-named writer held to be of Siennese or Neapolitan origin. Niccolò di Giacomo, who usually signed his works,

Catalogue des tableaux, pastels et dessins par Jules Breton, composant son atelier. Vente, à Paris, 2-3 juin, 1911. Paris (Lair-Dubreuil) 94 pp. Photographures.

BUCHHEIT (H.). Katalog der Miniaturbilder im Bayerischen Nationalmuseum. (8 x 6) Munich (the Museum); 37 plates.

## SCULPTURE

- ENLART (C.). Le Musée de Sculpture comparée du Trocadéro. (10 x 7) Paris (Laurens), 3 fr. 50. Illustrated.
- VITRY (P.) and BRIÈRE (G.). Documents de sculpture française: Renaissance, 1ère partie. (15 x 11) Paris (Longuet), 65 fr. Collotype plates.
- PINDER (W.). Mittelalterliche Plastik Würzburgs. Versuch einer lokalen Entwicklungsgeschichte vom Ende des 13. bis zum Anfang des 15. Jahrhunderts. (10 x 7) Würzburg (Stuber), 12 M. 56 plates.
- Raccolta delle vere da pozzo in Venezia. (13 x 12) Venice (Ongania), 60 l. 200 collotype reproductions.
- VOGELSANG (W.). Die Holzskulptur in den Niederlanden. Vol. I: das erzbischöfliche Museum zu Utrecht. (17 x 13) Berlin (Bard); Utrecht (Oosthoek), 50 M. 31 plates, reproducing 146 specimens.
- SCHLOSSER (J. von). Geschichte der Porträtbilderei in Wachs. Ein Versuch. (15 x 11) Vienna (Tempsky). "Jahrbuch" of the Austrian Imperial Collections, XXIX, Heft 3; 66 illustrations.

## GOLDSMITH'S WORK

- ROSENBERG (M.). Der Goldschmiede Merkzeichen. Zweite vermehrte Auflage, mit einem Anhang über byzantinische Stempel. (10 x 7) Frankfurt (Keller), 66 M., or 70 M. bound.
- CROOY (L. and F.). L'orfèvrerie religieuse en Belgique depuis la fin du xve siècle jusqu'à la révolution française. (9 x 7) Brussels (Vromant), 10 fr.; 40 plates.
- DE RIDDER (A.). Collection de Clercq. Catalogue, VII. Les bijoux et les pierres gravées: 1. Les bijoux. (14 x 11) Paris (Leroux), 40 fr. 15 photographures.

## ILLUMINATED MSS.

- VAN DEN GHEYN (J., S. J.). Deux livres d'heures (nos. 10767 et 11051, Bibl. royale de Belgique) attribués à l'enlumineur Jacques Coene. (8 x 6) Brussels (Vromant), 15 fr.; 51 plates.
- DURAND (G.). Chants royaux et tableaux de la Confrérie du Puy Notre Dame d'Amiens, reproduits en 1517 pour Louise de Savoie, duchesse d'Angoulême (Bibl. Nat., ms. franç. 145). (15 x 11) Paris (Picard), 20 fr. Collotype plates, in portfolio.
- DÖRNHÖFFER (F.). Hortulus Animæ, Cod. Bibl., Pal. Vindobon. 2706: the Garden of the Soul. Elucidations by F. D. (11 x 7) London (Ellis), Utrecht (Oosthoek); 23 plates.

## ENGRAVING

- SPRINGER (J.). Die Radierungen des Herkules Seghers. Erster Teil. (15 x 11) Berlin (Cassirer for the "Graphische Gesellschaft). 24 plates.
- DELTEIL (L.). Le peintre-graveur illustré, vii. Paul Huet. (13 x 10) Paris (the author), 15 fr. Illustrated.
- KURTH (J.). Der japanische Holzschnitt: ein Abriss seiner Geschichte. (10 x 6) Munich (Piper), 3 M. Illustrations and facsimiles of signatures.

was, till lately, regarded as the great innovator and leader among his contemporaries for half a century; it is now admitted that this honour belongs to another artist, designated Pseudo-Niccolò, whose period of activity extended to about 1350. Among his most important works are a MS. in the Vatican (pal. lat. 629), and another in Paris (lat. 18); the missal in S. Peter's, Rome (63-B) is in part by him. The numerous miniatures now classed under the collective name of Pseudo-Niccolò are certainly not all by one hand. DR. ZIPPEN has a third article on Pope Paul II and art (Nos. 1 and 2 in "L'Arte", 1910). Numerous illustrations of the Church of San Marco, Rome—a very ancient foundation, dating from the time of Constantine, restored and embellished by Paul II in 1465—are given, with notes on the restoration drawn from account books and other records of 1465-70. No record has been found of the bas-relief of S. Mark in the tympanum of the central door, an important



## Italian Periodicals

work by an unknown artist. Dr. Zippel proves that it was placed there during the time of Paul II. and that the "Loggia della Benedizione" was still unfinished in 1470. The present aspect of the interior of the church is due to Cardinal Querini's restoration in the eighteenth century. PROF. A. VENTURI writes on the frescoes of the little church—once belonging to the Franciscans—of S. Marco, near Jesi, unfortunately repainted in 1834. The composition, of a church upheld by two angels, is not, he believes, the *Santa Casa of Loreto*, as usually assumed, but a symbolic representation of the church—*Mater Ecclesia*. In spite of the modernized condition of these frescoes, he recognizes in them the manner of composition, the spirit and forms of that follower of Giotto who is designated the "Maestro delle Vele d'Assisi". DR. PACCHIONI has some notes on Guercino, and reproduces two *genre* pictures by him, early works in the Pinakothek of Cento. Two pen and bistre drawings in the Louvre are studies for these pictures. DR. ALDO FORATTI writes on Pallesque polyptychs at Dossena, in the Val Brembana and Serina. The writer believes that at Dossena the painter was influenced by an early work of Palma, and was assisted by the master himself in executing the half-length figures of the upper course. Various panels hanging in the sacristy of the parish church of Serina may be fragments of a polyptych and in part by Palma himself, but it is impossible to reconstruct a second polyptych (as attempted by a German critic) from other panels in the sacristy and church. Moreover, the panel in the church, representing the *Resurrection*, cannot be accepted as a work of Palma. The date proposed for the Serina pictures is 1500, and they are regarded as earlier than the *Tobias* at Stuttgart and the *Madonna and Saints* with a female donor, Borghese Gallery (for a totally different opinion cf. "Monatshft", May, 1911, p. 226, where the Serina panels are considered mature works not earlier than 1515). In an article dealing with Antoniazio Romano, signed MARIA CIAROSI, an attempt is made to ascribe to him the frescoes of the *Legend of the Holy Cross* in S. Croce in Gerusalemme; a *Madonna and Child* inscribed "Antonius", dated 1494, belonging to the Sodalizio dei Piceni; and a fresco in S. Maria della Consolazione—all in Rome. Perugino's early training forms the subject of an article by PROF. A. VENTURI. No works of the first thirty-two years of the painter's life are known. The writer believes an *Assumption*, in the Pinakothek of S. Sepolcro, to be identical with one ordered from Piero della Francesca on October 4, 1454, the final payment for which was made to that painter in November, 1469. Many writers have regarded it as a work of the school of Perugino; Prof. Venturi assumes that it is an early work by Perugino himself, and ascribes to him also four of the panels of the life of S. Bernardino in the gallery at Perugia. With regard to this series he repeats what he said in the seventh volume of his "History of Italian Painting", that the two are by Niccolò di Landi and Francesco di Giorgio Martini; four, as stated, are early works of Perugino, and two are by an Umbrian follower of Niccolò da Foligno. Further he ascribes to Perugino the *Adoration of the Magi* (Perugia Gallery) attributed to Fiorenzo di Lorenzo, a work proving, he thinks, that Perugino's education took place at Florence, and that he founded himself upon the works of Pesellino and Pollaiuolo. Following this line of reasoning, the writer takes from Pintoricchio the *Crucifixion with S. Jerome*, Borghese Gallery, and the portrait of a youth, Dresden, ascribing both to Perugino. His conclusions are, apparently, that Perugino's first training was under Piero della Francesca, and that later at Florence he was influenced by miniaturists as well as by Pesellino and Pollaiuolo.

Fasc. II. March-April.

PROF. CORRADO RICCI writes on certain painters of Forlì. Luca Pacioli in 1494 testified to the long connexion between Marco Palmezzani and his master, Melozzo da Forlì, and, though the former was born in 1456, he seems never to have become independent of Melozzo nor to have signed his own work before 1492. Prof. Ricci believes that the frescoes of the cupola and lunette of the chapel on the right in S. Biagio, Forlì, admirable in composition but poor in execution, were painted in 1492 or 1493 by Palmezzani from designs and cartoons of Melozzo. The unusual subject of the lunette represents probably a miracle of S. James. A portrait in the Morelli Collection at Bergamo, formerly in the Costabili Gallery at Ferrara, where it was called *Garsulo*, by *Himself*, Prof. Ricci believes to be a portrait of Palmezzani, from its resemblance to

the authenticated likeness of this painter in the Communa Gallery at Forlì. Another painter of Forlì treated in this article is Giovanni del Segna, who may be identical with the Giovanni who was Melozzo's *garzone* in 1477 (wrongly identified with Giovanni Santi by some writers). In 1505 Segna was established at Carpi, where he was for many years employed by Alberto Pio. In 1525 he is called "Pittore e Maestro della fabbrica" of this prince, which Prof. Ricci takes to mean superintending the building of Pio's new palace; he ascribes to this painter the frescoes in the spandrels of the cupola of S. Niccolò at Carpi. By August, 1527, Segna was dead. Two painters of Carpi were his sons-in-law, Francesco della Zizia and Squarzotto Alghisi. Giovanni Battista Rositi (or Rosetti) was another pupil and assistant of Melozzo; a signed work by him of 1500 is at Velletri, and another, of 1507, at Esztergom, in Hungary. MME. ERRERA deals with the cope of Santa Corona, Vicenza, which is probably identical with one bequeathed to the church in 1261 by the Bishop Bartolomeo da Breganze (given to him, according to tradition, by S. Louis in 1259). The vestment is said to have been represented among the illuminations executed in 1504 by Domenico Vicentino in the choral books of the church, which have unfortunately disappeared; some say they were sold between 1860 and 1870 and passed to England. It would be of great interest if they could be traced, as the miniature might serve to throw light on the original form of the cope and upon certain peculiarities of its embroidery. The writer believes that it was produced in Sicily by Mohammedan craftsmen probably not earlier than the thirteenth century. The form and treatment of the birds represented upon it are typical of the best period of medieval art. PROF. MUNOZ writes on the Cosmatesque works, now destroyed, of the Basilica of S. Pancrazio fuori le mura, Rome. The Roman eighteenth-century architect, Giacomo de Sanctis, made drawings of many medieval monuments in Roman churches, and his accuracy as regards those still existing is a guarantee of the fidelity of his drawings of lost works. Among these last are the ambones of S. Pancrazio, destroyed 1798, and the apse of the same church, now entirely transformed, with careful notes, measurements and plans. The close connexion between these ambones of 1249 and those of S. Lorenzo serves to date these last-named works, which Prof. Munoz considers have been wrongly assigned to the time of Pope Honorius III. By the aid of the notes and drawings by De Sanctis, of the descriptions and reproductions furnished by other writers (for the most part extremely incorrect), and of a very full description of the original Basilica, discovered by Prof. Munoz himself in the state archives at Rome, he has been able to identify many fragments belonging to S. Pancrazio, and in a measure to reconstruct its admirable scheme of decoration, thus "adding a new and glorious page to the history of Roman sculpture". In a second article on Bolognese miniature-painting COUNT FUERSTENAU examines the illuminations of the S. Peter's MS. 63-B, and concludes that they were executed by Pseudo-Niccolò, with the aid of Niccolò di Giacomo, while the miniatures of the *Officium S. Mariae* at Kremsmünster, dated 1348 (closely connected with the S. Peter's miniatures), are works of Niccolò di Giacomo alone. Numerous other MSS. containing paintings by Niccolò in the Vatican and the Ambrosiana, at Salsburg, Avignon, Jena, Munich (dated 1374), and elsewhere are treated of, and one in the Cabinet of Engravings, Berlin—the *Last Judgment*, containing the unique representation of Christ and the Pope as Judges; in the upper portion of the miniature Christ as Judge of the world, in the lower the Pope administering temporal punishment. The date of this curious composition is approximately determined by its resemblance to the Munich miniature of 1374. Among the last works of Niccolò the writer places the *Matricoli* in the Museo Civico, Bologna, signed and dated 1394-95. PROF. SCHMARSOW notices a portable triptych in the Archaeological Museum at Madrid, which he ascribes to Antoniazio Romano. The painting, of great delicacy of execution, belongs probably to his mature period, and shows affinity with the altar-piece of S. Francesco at Subiaco and with the *Annunciation* in S. Maria sopra Minerva, Rome. It was probably commissioned by a Spanish prelate in Rome. MR. MASON PERKINS reproduces a *Last Judgment* in the Church of the Osservanza at Siena (variously ascribed to Pacchiarotto, Pacchia, Signorelli, even to Sodoma), attributing it to Girolamo di Benvenuto, and thereby confirming an unpublished opinion of Dr. Giacomo de Nicola, who was the first to mention Benvenuto's name in connexion with this fresco. An article signed



MARIO SALMI treats of Angelo di Lorentino, a painter of Arezzo of modest attainments, who belonged to the early sixteenth century, and was influenced indirectly by Bartolomeo della Gatta. Vasari confused him with Lorentino d'Angelo, a feeble pupil of Piero della Francesca, who in one document is designated Lorentino d'Andrea. To Angelo di Lorentino Signor Salmi ascribes various paintings in Arezzo and the neighbourhood of 1501, 1512, and later; documentary notices relating to him of 1513 and 1520, from which it might be inferred that he was little more than a decorative artist. Frescoes by followers of Lorentino of 1523-29, are in the little Church of S. Biagio, at Monastero, near Arezzo. PROF. MAUCERI writes on choir-stalls in Sicily; he believes that the stalls in the Cathedral at Palermo, which are designated by Prof. Di Marzo "maniera tedesca", are by a Catalonian carver. They are the earliest of their kind in Sicily, and "display that Gothic-Catalan type so characteristic in Sicilian architecture of the Quattrocento". They were executed in 1466-67 by order of Archbishop Niccolò Puxades. Sixteen stalls of intarsia and carvings, portions of which are fifteenth-century work, once formed part of the choir in the Cathedral of Syracuse, but now stand disused in the sacristy; on one is the date 1489. From a MS. chronicle in the Archiepiscopal Library at Syracuse Prof. Mauceri proves that the author of this choir was Nardo Mirtello, who agreed to undertake the work in April, 1483. Venetian influence is apparent in these stalls which recall the work in the choir of the Frari. The finest work of its kind, of the close of the sixteenth century, is the choir of S. Martino delle Scale, near Palermo. It is attributed by Di Marzo to Scipione di Guido, but Prof. Mauceri believes it to be the work of two reputed pupils of Fra Giov. da Verona—Benvenuto Tortelli, of Brescia, and Bartolomeo Chiarini, of Rome, authors of the choir of SS. Severino e Sossio at Naples. An old copy of the contract for this last-named work is in the archives of the monastery of S. Martino delle Scale. Many later carvings of the seventeenth and eighteenth centuries are referred to. The last article, by the editor, deals with "Raphael's First Master", and with the question of the painter's early training. Of great importance are the documents discovered by Prof. Magherini Graziani, and published by him in 1908 (in "Bollettino della R. Deputazione di Storia patria per l'Umbria"), from which it might certainly be inferred that Evangelista di Pian di Meleto was Raphael's first instructor. No works are known by this painter, but Prof. Venturi proposes to ascribe to him an altarpiece, hitherto attributed to Giovanni Santi, at Budapest—an interesting and not improbable theory, but confirmatory evidence is lacking. A further proposal to ascribe to him four of the very poorest of the series of the *Muses* in the Corsini Gallery, Florence (all reproduced), must be repudiated. The suggestion that the painter of these four pictures could have determined Raphael's early development is altogether untenable.

ARTE E STORIA. Florence. February 15, 1911.

DR. GEISENHEIMER publishes documents copied from the "Libri Consiliorum" of the convent of S. Marco, now preserved at S. Domenico Fiesole, and from other sources, referring to certain pictures by Fra Bartolomeo removed from the Church of S. Marco in the seventeenth century, among them the *S. Mark* and the *Madonna with Saints*, called "dell'armato" because of the warrior saint who forms one of the group (now Pitti); an *Ecce Homo* which hung over the door of the refectory and was sold in 1621 to the Duke of Mantua. This notice is of importance as the fact that such a picture existed is unknown to any art historian; it disappeared presumably at the time of the sack of the Mantuan palace; a *S. Sebastian*, the companion picture to the *S. Mark*, which was sent to the King of France before 1689 and is now owned by Sig. Alaffre at Pézenas.

March 15.—PROF. SUPINO writes on the fountain of Neptune at Bologna, and publishes a letter of Zanobi Portigiani, the bronze founder, dated July, 1565. The design was made by Tommaso Lauretti, the Sicilian painter and architect, then employed at Bologna; he was commissioned to find a sculptor to execute it, and chose Giovanni Bologna, the sculptor of the Grand Duke Francesco dei Medici, who granted him leave of absence to undertake the work. The contract was made in 1563, but in consequence of disagreements to which the letter refers, Portigiani threw up his share in the work. A new contract was made in May, 1566, Giovanni Bologna undertaking the casting himself. This proved detrimental to the work, the imperfect fusing having at times imperilled the stability of the

colossal figure of Neptune, which has been so many times restored. PROF. RAVAZZINI writes on the Palazzo dei Rettori at Belluno, and proves almost conclusively from records that it was built towards the close of the fifteenth century by Giov. Candi of Venice. DR. MAUCERI communicates the names of two Sicilian sculptors of the eighteenth century discovered by him in the archives at Syracuse: Sebastiano Alessi, probably of that city, and Nicola Laus of Marsala. The statues referred to in the document communicated (of 1732), were probably of wood. Such works were much sought after in Sicily in the eighteenth century, and there is hardly a church throughout the island which does not contain some example of this date, often of admirable workmanship. A summary is given of Prof. A. Venturi's lecture on Bianchi Ferrari, delivered at Modena in February last. Among works ascribed to this painter by the lecturer are the *tondi* in the vault of the sacristy of the Cathedral, Modena and the *Crucifixion* in the gallery; the altarpiece of S. Pietro in Modena, which he considers his best work, and the little *S. John* in the Louvre. The lecturer set forth his reasons for ascribing this picture to Bianchi and for refusing to accept the altarpiece of the *Madonna*, in the same gallery, as a work of this same master. He believes the ancona in the Torlonia Collection, regarded as a masterpiece by Mantegna, to be by Bianchi. His last work, the *Annunciation* at Modena, which is said to have been finished by Scacciari, he considers to be in the main by Bianchi.

April.—DR. PASQUALE PARENTE writes on the ancient church of S. Angelo in Formis near Capua. In the eleventh century it was adorned with a series of frescoes (still existing) by Desiderio, Abbot of Montecassino. They have been fully described and illustrated by Franz Xavier Kraus, and in a future article Dr. Parente proposes to examine the various opinions expressed regarding this important series. DR. PISTOLESI has a short note on five gold medals recently brought to light in the Municipio of Montalto, now identified with some of the medals coined by order of Sixtus V in 1588 for the Magistracy of Montalto, and conveyed thither by Baldassare Giovannini. Seven were of gold, and five of silver; two of the former were to be given to the Bishop, and two of the latter to be disposed of elsewhere; the remainder to be held in trust for successive officials. In the case of the gold medals this was faithfully observed, and the five have now been discovered intact; but no trace of the silver medals has been found.

May.—COUNT BERTOGLIO PISANI concludes an article (begun in the April No.) entitled "Quali opere d'arte di Leonardo da Vinci ci siano rimaste", which does not add much to the existing knowledge on the subject. It is suggested that the portrait of a goldsmith in the Pitti, which the writer inclines to ascribe to Leonardo rather than to Ridolfo Ghirlandaio, may represent the goldsmith, Michelangelo Viviani da Gaiole, who is mentioned in Leonardo's notes in connexion with "una catenuzza". Leonardo is said to have painted in Rome the portrait of Costanza d'Avalos, Duchess of Francavilla, according to a passage in the "Rime" of Enea Iripino of Parma, but nothing further is known of this work. DR. ALDO FORATTI discusses the door of the Church of S. Maria at Montagnana, of later date than the remainder of the building, and ascribes it to a follower of Sansovino. It bears the name of the Commune and of Lodovico Basadonna (governor of the city in 1517 and 1540), in whose honour it was erected. SIG. TOSTI has a note on the house in Florence where Benvenuto Cellini's *Percussus* was cast.

FELIX RAVENNA, BOLLETTINO STORICO ROMAGNOLO. Fasc. I. Ravenna. 1911.

THIS new periodical opens with an article by PROF. CORRADO RICCI on the lion executed for the fortress at Ravenna by Marino di Marco Cedrini, c. 1458-60, which has now, after many vicissitudes, been replaced in its original position on the tower above the drawbridge. The writer recalls other works in the Romagna and the Marches by this Venetian sculptor and architect of striking individuality. For some years (from 1471) he was connected as architect with the Santuario di Loreto, and seems to have died c. 1476. DR. BORENIUS has a note on Niccolò Rondinelli, taking as his text a passage from Vasari referring to the followers of Giov. Bellini: "Piu di tutti l'imitò e gli fece onore Rondinello da Ravenna, del quale si servi molto Giovanni in tutte le sue opere" (ed. Mil. III, 170). A *Madonna* in the Kaiser-Friedrich Museum, attributed to Giov. Bellini, he considers an apt illustration of this passage, and concurs with Mr. Berenson in ascribing it to Rondinelli.

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Many pictures of widely dissimilar character have in recent years been attributed to this painter, who is not unworthy of more accurate study, and relating to whom but one contemporary record is at present known. The writer repudiates the attribution to Rondinelli of pictures in the Barberini Gallery (No. 75) and the Louvre (No. 1158). DR. GEROLA notices a group of works in the museum at Ravenna of the seventeenth and eighteenth centuries, to which he assigns a Russo-Byzantine origin, and more especially a small carved triptych in boxwood which he studies carefully, deciphering the Greek inscription. From it he gathers that the carver was named "Nistore" (or more probably Nestore), and that the date is 1670. There is a first article by PROF. SANTI MURATORI on coins of Ravenna bearing the legend, "Felix Ravenna"; and another by DR. BALLARDINI on the "Ceramics of the Campanile of S. Apollinare Nuova at Ravenna". Dr. Ballardini thinks, contrary to the opinion of many other historians, that the Campanile is not earlier in date than the eleventh century.

BOLLETTINO STORICO PIACENTINO. Fasc. I, Piacenza. 1911. PROF. E. SOLMI writes on Leonardo da Vinci and the Cathedral of Piacenza at the time of Fabrizio Marliani, an intimate friend of the Sforza, who became Bishop of Piacenza in 1476. Desiring to adorn the façade of his cathedral with bronze doors and the interior of the building with candelabra and other ornaments, the bishop applied to Lodovico Sforza to send him an artist capable of executing the work. That Leonardo entertained the idea of offering his services to Marliani is proved by the draught of a letter relating to the project in the Codex Atlanticus (f. 323 r. and v.), the sense of which was misunderstood by Amoretti. From the letter it is apparent that Piacenza possessed few artists of note at that date, and the terms in which it is couched reflect Leonardo's indignation at seeing incapable craftsmen constantly preferred to competent and gifted artists. It is not known if the letter was ever sent, but Leonardo certainly had no part in the work at Piacenza, which was subsequently interrupted owing to political disturbances and to the imprisonment of Marliani by Louis XII.

RASSEGNA D'ARTE. Milan. February, 1911.

UNDER "Notizie" DR. A. DEL VITA publishes the entries of death from the *Registro dei morti* (Archivio della Fraternità dei Laici di Arezzo) of the painters Angelo di Lorentino and Domenico Pecori (pupils of Bartolomeo della Gatta). Both died of plague in 1527, the latter in May, the former in August. DR. FRIZZONI discusses the catalogue of the Mond Collection, and illustrates several of the pictures, reproducing also, for purposes of comparison, the fine *S. Sebastian* by Cima in the collection of Mr. Berenson. DR. MARANGONI has a short note on the twenty-eight heads of lions and lionesses—reliefs on the inner side of the north door of the Baptistery at Florence, by some assistant of Ghiberti. DR. ACHILLE PATRICOLO begins an exhaustive account of the Church of S. Francesco at Mantua, the ancient Pantheon of the city. For a century and a half the chapel of S. Bernardino in this church was the burial place of the rulers of the city during a period when the greatest artists of the fourteenth and fifteenth centuries were employed at the Mantuan Court. Reference is made to paintings removed to the gallery from this church, to fragments of fresco still existing there, and to traces of others at present hidden by whitewash. DR. BERNARDINI reproduces various pictures in the galleries of Vienna, Munich and Berlin; the re-attributions proposed do not call for special comment.

March. DR. FRIZZONI concludes his review of the Mond Catalogue. Noticeable is the reproduction of a portrait by Boltraffio in the Stroganoff Gallery, S. Petersburg, which closely resembles the portrait of Casico at Chatsworth (at S. Petersburg it figures as a *S. Louis*). DR. PATRICOLO gives much interesting historical information in his concluding article on S. Francesco at Mantua, and reproduces, among other works there, the fresco of the Apse (commissioned in 1470 by Francesco de la Rama, a Mantuan gentleman) which the writer ascribes to Mantegna. Judging from the reproduction, such an attribution seems hardly justified, though the painter evidently worked upon a composition by the master. PROF. DIEGO SANT'AMBROGIO writes on the Barbarigo cross in the Porta Giovia Museum, Milan—Venetian goldsmith's work of the end of the fifteenth century. Inscribed upon it is the name of Francesco Barbarigo, the first Governor of Cyprus after Caterina Cornaro had renounced the throne.

April. PROF. NOVATI has a scholarly article on the representation of heroines of antiquity in Italian art of the fourteenth and fifteenth centuries, with special reference to a marriage-chest belonging to the Marchese Chigi Zondadari at Siena which has been attributed to Matteo di Giovanni (?). The heroines here represented are: "Hippo Virgo Greca", "Camilla Virgo Volscorum Regina" and "Lucretia", and the writer explains as far as possible the reason of this rather curious selection. Illustrations are given of the nine amazons represented in a MS. of the Bibl. Nationale and in the frescoes of the castle of Manta near Saluzzo; a MS. of the Vienna Hofbibliothek: "Histoire des neuf Preux et des neuf Preuses", by Sébastien Mamerot, is referred to. In an appendix Prof. Novati publishes a collection of sonnets in a codex of the Magliabecchiana at Florence, some of which he holds were written as an accompaniment to a Trecento series of portraits of fifteen "Donne antiche innamorate". The suggestion of Sig. Volpi, that the poems were written by Ser Giovanni, author of the "Pecorone", is erroneous; Ser Giovanni only adapted these early sonnets to his own purpose. One of the EDITORS writes on the picture known as *La Schiavona*, lately in the Crespi collection at Milan and now sold, the committee of experts appointed to adjudicate on its merits having pronounced it a "copy". Many distinguished critics have thought differently, and have considered the picture of great interest; it might be inferred from this carefully worded article that the writer shares their view. He concludes by expressing the hope that the regrettable sale of this picture does not foreshadow the dispersal of the whole of the Crespi Collection, which contains so many masterpieces of art. DR. MORINI ascribes to the workshop of Antonio Rizzo some carved figures in S. Agostino at Cascia. SIGNORA LISA DE SCHLEGEL contributes new information relating to "Raphael's first master", Evangelista di Pian di Meleto, drawn from the Archives at Urbino, and, following Prof. Venturi, inclines to ascribe to him the *Madonna and Saints* at Budapest, dated 1488, and originally the altar-piece of the chapel of the Ducal Palace at Urbino. The theory, as already stated, is by no means improbable, but being at present unsupported by documentary evidence can be received only with extreme caution. PROF. UMBERTO GNOLI reproduces a panel-picture by Ottaviano Nelli in the Pio Fabbri Collection, Rome. With the polyptych of Pietralunga and the fragments of a predella in the Vatican, the only known panel-picture by this master.

May. The number is entirely devoted to a discussion of the Italian Portrait Exhibition, from the end of the sixteenth century to the year 1861, in the Palazzo Vecchio, Florence, by DR. NELLO TARCHIANI, with forty-five well-chosen illustrations in the text, and two plates. The exhibition, which was organized primarily to demonstrate that the art of portraiture in Italy always maintained a high level, and that even in the age of decadence and artificiality the portrait-painter never lacked sincerity of purpose, has amply fulfilled its aim. Among the eight hundred and more works in the Exhibition, some, such as those by Fra' Vittore Ghislandi, have aroused the greatest enthusiasm and admiration among distinguished modern painters, while others, until very recently, passed unrecognised as Italian work, having been attributed to foreign artists of great repute. To this group belongs the celebrated and baffling portrait of General Del Borro, which was long ascribed to Velazquez, a name still held by many to be the most appropriate, though the writer of this article maintains that the work is undoubtedly of Italian origin; and the magnificent portrait of Bartolozzi which always passed as a Romney until Dr. Fogolari recognized it as the work of Domenico Pellegrini. Little known pictures, brought from collections not easily accessible, have served to place their authors in a new and unexpectedly brilliant light, such for instance as the portrait of Fra' Arnolfo De' Bardi by Carlo Dolci (executed at the age of eighteen) which was little short of a revelation, and a number of works of remarkable excellence by Maratta, Baciccio, Padovanino, Bernardino Strozzi, and others; while the eighteenth and early nineteenth centuries were represented by very good examples of Rotari, Giov. Battista Tiepolo, Rosalba Carriera, Pompeo Batoni, Giov. Battista Lampi, the two Longhi (the works ascribed to them reviving the controversy as to the place to be assigned to Pietro and his son Alessandro among portrait-painters), Gaetano Forte, Filippo Agricola and many more. Under "Corriere da Verona" DR. VITTORIO SALVARO has a note on the Piazza delle Erbe at Verona, which in 1909 was declared a national monument by the Italian Government.













## EDITORIAL ARTICLE: LONDON AND THE FINE ARTS, 1911

**I**T is seldom that in the course of one year so many important public events take place in London which call for the intervention of the fine arts as have occurred during the present season. The duty laid upon those persons who are responsible for the administration of the fine arts in the metropolis has been severe, whether those persons be artists, ministers, or civic authorities. It would have been a real pleasure if we had been able to record in this magazine that the stirring events of the Coronation year had been a stimulus to the world of art, and had produced results satisfactory in themselves and likely to be regarded as creditable by posterity. At the risk of repeating what we have felt it our duty to say before, we have to state that in no single instance does there appear to us to have been any creditable or satisfactory effort on the part of artists or public authorities to meet the national demands, at all events in London.

The unveiling of the National Memorial to Queen Victoria was a matter of serious historical and sentimental import, but it certainly failed to add a great work of art to the important monuments of the world. The subsequent question of the London memorial to King Edward VII has already been noticed in this magazine. We learn as we write that, undeterred by the scathing criticism passed upon the abortive scheme to place this memorial in S. James's Park, the Memorial Committee has come to the surprising decision to place the memorial at the Piccadilly end of the new broad walk which leads to the Victoria Memorial. This walk was one of the most criticized and in some quarters most deplored features of the scheme connected with the Victoria Memorial, and the only excuse for destroying the chief feature of the Green Park

was that by so doing a vista was obtained of the Victoria Memorial from Piccadilly. The proposal to place the King Edward Memorial in this walk destroys the vista and the excuse for the walk itself. If the scheme be carried out, it would be better to re-turf the ground intervening between the two memorials, and thereby not only recover some of the former amenities of the Green Park, but reduce the sense of inferiority which must occur if a statue of King Edward VII of lesser importance be erected in direct connexion with the immense memorial to Queen Victoria. Upon this committee the fine arts were insufficiently represented. Indeed, but for the good fortune which placed so keen a lover of art as Mr. Christopher Head in the position of Mayor of Chelsea, no effective protest against the decision would have been heard. We have already expressed our opinion that the arbitrary selection of an artist by a committee of gentlemen who, however distinguished in other capacities, have no special qualifications for such a duty, will be an injurious blow to the interest and welfare of British art. We maintain that, in spite of the Royal Academy and other stumbling-blocks to progress, there exists in this country a sufficient number of artists who are fitted and entitled to show their mettle, and compete in the case of any national commission for a work of art. We have also stated that the choice of Mr. Bertram McKennal, A.R.A., might prove justifiable, even in a national competition. We are compelled to modify this statement in view of the fact that in those commissions which have already been showered upon him by the Government—the new coinage, the Coronation medals and the new postage-stamps—Mr. McKennal has not shown any qualities as an artist which would justify him for

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exclusive selection as an exponent of twentieth-century British art. To design a coin or medal, or even a postage-stamp, demands artistic power of the same quality as that of a painting or a piece of sculpture. Even in spite of official parsimony, satisfactory results can and often have been produced within the restrictions of these particular arts.

Turning again to the events of the past few weeks, is there any event of greater national importance than the coronation of a king and queen, and one which should have evoked a greater display, a more fervid expression of the fine arts, at all events in London? Here and there in the wilderness of scaffolding and cheap decoration some efforts appeared of concentrated design and thought honourable to the designer and honourable to the sovereigns whom these decorations were intended to honour. These efforts were, however, submerged beneath a flood of inept and ridiculous philistinism. London has never presented a sorrier, a more ignoble front to the stranger. All, who could, fled from the spectacle and left it to the colonial or foreign visitor to behold and to wonder. In the streets, on the boards of the theatre or the opera, self-advertisement reigned supreme. It was only within the portals of Westminster Abbey that a proper note was struck, one in harmony with the unique solemnity, the

incomparable beauty and dignity of the Coronation ritual. Outside the Abbey the whole effect was garish, vulgar, futile, an atmosphere through which no illuminating spark of artistic intelligence could hope to penetrate.

The trend of modern legislation, irrespective of party differences, has been towards accustoming the people to have everything done for them, and discouraging individual effort and initiative. Criticism, it may be said, has never been so frequent or so strident in the press, in the club, or at the street-corner, but it is for the most part destructive, and as likely to be directed against anything which is novel or unexpected as against that which is inadequate or thoroughly bad. Hence it has become a general custom to acquiesce sullenly in the mediocre, in the compromise, which satisfies nobody, but is the only point at which diverse opinions can meet without friction and disagreement. In the region of the fine arts such an encouragement of apathetic indifference is one of the most difficult obstacles in the way of national progress. It is here that leaders of public opinion are at this moment conspicuously lacking, or at all events silent. It is only by evoking a genuine national spirit that a broad constructive policy in the fine arts can be created and carried out. Of this we regret at this moment to see no sign.





# NOTES ON SOME FIFTEENTH-CENTURY SILVER-POINTS BY F. SCHMIDT-DEGENER

**I**N reproducing this rare set of delicate silver-points, I do not claim to reveal treasures that are quite unknown. Two of them belong to the Amsterdam Print Room; the four others are to be found in the portfolios of the Boymans Museum at Rotterdam. But in spite of their evident fine quality, and of the great names attached to them, and notwithstanding their being preserved in public collections, and their having been photographed and even published (so far, at least, as regards those at Amsterdam), I have never seen them mentioned in any of the numerous monographs on fifteenth-century Flemish art and artists. In asking the Editors of *The Burlington Magazine* to reproduce these drawings, it was chiefly my intention to submit them to the judgment of as wide a circle of connoisseurs as possible, and to avail myself, besides, of the opportunity of discussing their authorship.

Since, with the exception of one silver-point [PLATE I, A], they all belong to the Flemish school of the fifteenth century, we might begin our analysis with the exception. This is the head of an aged woman, looking to the left, and wearing an elevated head-dress. It came from the Boymans bequest, and the catalogues of 1852 and 1869 mention it as being by A. Dürer. The measures are 0,136 by 0,107 ( $5\frac{1}{4}$  by  $4\frac{1}{4}$  inches). In 1900, my predecessor, Mr. P. Haverkorn van Rysewÿk, described it, in his manuscript catalogue, as the work of a Netherlandish master of the fifteenth century. Revising this catalogue in 1903, he dated it about 1550. I think that everybody will agree with me that the German character of this work is evident. Am I going too far astray in giving it to Hans Holbein the Elder and dating it about 1500? The numerous drawings, reproduced by Dr. Eduard His<sup>1</sup> and scattered over Basle, Berlin, Bamberg, Weimar, Copenhagen, are very similar. This drawing and the sheet with several heads in the Staedelsches Institut at Frankfort show the same kind of paper and the same preparation; the technical execution appears to me in these drawings absolutely identical.

The small, circular silver-point [PLATE I, B] on paper covered with a preparation, representing the head of a man, about forty-five years of age, turned to the right, with shaven face and thin, curly hair, was attributed, in the first catalogues of the Boymans drawings, to Hans Holbein (diam. 0.84;  $3\frac{1}{4}$  inches). In 1900 my predecessor, in his manuscript catalogue, put it down as a "Netherlandish drawing of the fifteenth century". In 1903 he gave it to Hans Memlinc, pointing out the affinity with the heads in the altar-pieces of William Moreel, at Bruges. It seems

to me that this attribution is perfectly right. Still more convincing is the comparison with some of the male portraits from the Floreins altarpiece in the Louvre. Here the heads are seen at exactly the same angle as in the silver-point. This too is the case with the portrait of Charles the Bold, taken from *The Adoration of the Magi* in Bruges, and reproduced in *The Burlington Magazine*, Vol. XVII, p. 175. The perfect identity of conception appears to me very conclusive. As an approximate date for this drawing, 1480-1485 might be proposed. The present portrait is probably meant as a study for a donor, whereof this placid gentleman has the whole look and demeanour. He has moreover the honest expression and the meek character of nearly all Memlinc's male sitters, their vague staring look and their lack of penetrating psychology. Much refinement is shown in the modelling of the face. But lingering over the subtle distribution of light and shade, Memlinc clung to the surface and did not even try to detect the traces of an individual mind. The design, far more incisive than in the case of Holbein the Elder, yet shows a tendency to soften down the personal characteristics of the features.

As to the authorship of the marvellous silver-points *Studies for a Madonna's Head*, in Amsterdam and Rotterdam [PLATE II, E and F], I suppose no objection will ever be formulated against their being given to Hugo van der Goes. They apparently date from the same year, being perhaps fragments from the same sheet cut apart. The back of these drawings has a yellowish tone and looks like vellum, having perhaps been polished with a smooth piece of ivory.

The one in the Boymans collection, subsequently given to Albert Dürer and to the Netherlandish school, was restored to Van der Goes by Mr. P. Haverkorn van Rysewÿk in 1903 (measures: 0,131 by 0,155;  $5\frac{1}{4}$  by 6 inches). He describes the male head as a study for S. Joseph. Considering the jewel, sketched on the border of the collar, this figure might rather have been intended for one of the Magi.

The drawing in the Print-room of Amsterdam has been published by Mr. E. W. Moes<sup>2</sup> who kept to the old attribution to Van der Goes (measures 0,172 by 0,155;  $6\frac{3}{4}$  by  $6\frac{1}{4}$  inches).

A third silver-point given to Van der Goes in the Amsterdam Print-room is of inferior quality, and has nothing in common with the master.

The strenuous attempt at a high degree of plasticity, so evident in the way in which the king's neck is emerging out of his collar, is the striking feature of these drawings. The morose expression of the Mage may surprise us, as he is supposed to

<sup>1</sup> Dr. Eduard His, *Hans Holbein des Älteren Feder- und Silberstift Zeichnungen* (without date).

<sup>2</sup> *Amsterdam, The Dutch and Flemish School of the Fifteenth Century*. Selected by E. W. Moes. The Hague. (Without date.)



## Notes on some Fifteenth-century Silver-points

be contemplating the new-born Child. But the same morose feeling manifests itself in the abrupt, harsh and angular outlines; in the broken folds and restless arrangement of the Madonna's kerchief, in the roughly chiselled plasticity of the faces. We get the impression that in working out these drawings, a great deal of energy has been spent, an energy perhaps belonging less to the mind than emanating from the nerves.

The silver-point in the Amsterdam Print-room, representing the *Adoration of the Magi* (measures 0,125 by 0,127; 5 by 5 inches), executed on paper covered with a greenish preparation, has been interrogatively given to Johannes van Eyck by the catalogue of 1809, where it is registered as No. 534 [PLATE I, C]. In selecting the drawings for the above-mentioned publication Mr. E. W. Moes kept to this designation.

Examining this drawing, I was struck by its close connexion with the famous shutters in the Hermitage Gallery, the *Calvary* and the *Last Judgment*, now generally given to Hubert van Eyck. In comparing the drawing with the excellent photographs of the Petersburg paintings, published by Braun, Clément et Cie, I found that there is not only a great likeness, but even an absolute identity of style. The Madonna of the silver-point and the Madonna from *The Last Judgment* have identical features; on comparing them we find the same gestures, the same folds of the garments, the same bearded profiles, the same small divided beards. A detail, the pointed turban, with the striped scarf round it, occurs too in the *Calvary*, without the least alteration. Now, recalling to mind that, according to the Hermitage catalogue, the lost centre panel of the Petersburg shutters represented also an *Adoration of the Magi*, would it be too venturesome to suggest that this silver-point might be a copy either after the chief group of this *Adoration* or after a study for it? Being, of course, conceived in the style of the shutters, this *Adoration* must have been represented in the true Epiphany spirit, presumably crowded, just as the wings, with small figures and thronged with a picturesque host on horseback.

It is curious to note that one of the most important arrangements in the Berlin *Choir of Singing Angels* occurs already in this drawing. The long triangular fold, formed by the lining of the crimson cope, produces a fine consistency in the whole composition, as was first pointed out, I believe, by Mr. Fierens Gevaert. The same disposition is shown in the mantle of one of the Magi.

As to the question whether this silver-point is to be considered as a fifteenth-century copy after an original study or after a finished picture, I will venture the opinion that the absence both of landscape and details of architecture (the figures being its sole object) suits the idea of a preliminary

study better than the idea of a repetition from a finished picture.

There is a detail which, proving nothing in itself, yet corroborates strongly the attribution of the Hermitage paintings—and consequently of the present silver-point—to Hubert van Eyck.

At the foot of the cross, on which the bad thief is writhing in dreadful contortions, is seen a man, having a wand in his right hand and wearing a headdress of the fifteenth century. I know but very few examples of portraits in which the peculiar turn of the head, combined with the direction of the eyes, conveys to the spectator so powerfully the impression that the artist has here portrayed himself out of a mirror. The features of this man correspond exactly with the expressive face of one of the *Just Judges* in the Berlin panel, called by tradition Hubert van Eyck; here the person represented seems to be eight or ten years older than on the Petersburg shutter.

The last silver-point [PLATE I, D] that remains to be discussed is certainly the first in quality, and one of the chief treasures of the Boymans Museum. It represents the bust of a young woman, perhaps twenty-five years of age, turned to the right and looking at the spectator, the hands resting on a parapet. The paper is covered with a rather thick preparation of delicate pure grey, showing in no way a yellowish or greenish tone, and being, indeed, almost colourless. With the exception of the eyelids and of the outlines of the parapet, the drawing has nowhere been retouched. The measures are 0,129 by 0,88 (5 by 3½ inches). In the catalogues of 1852 and 1869 it was attributed to Holbein, but was given subsequently by Mr. P. Haverkorn van Rysewyk to a Netherlandish master, and in 1903 to Rogier van der Weyden. As a point of comparison my predecessor indicated the *Portrait of a Woman*, by this artist, in Wörlitz. Perhaps the seventeenth-century inscription "Rogier", to be read in the right top corner of the drawing, contributed to the suggestion of his authorship.

Taking this attribution for granted, I understood that, according to the costume, the portrait evidently did belong to an early period in the artist's career. The comparison with the Wörlitz portrait never convinced me, but, this work being later in date than the silver-point, I supposed there might turn up an early production, showing identities of style. But ever since, in the beginning of 1908, a newly-discovered and very early *Portrait of a Woman*, by Van der Weyden, entered the Kaiser-Friedrich Museum, I felt quite certain that this beautiful silver-point was wrongly attributed to the master.

First, there is an essential difference in the degree of plasticity. In the Berlin portrait, all the details are made as tangible as possible, being powerfully modelled; the lips and the eyes



(A) STUDY OF AN OLD WOMAN, UNKNOWN; HERE AS IDENTIFIED BY  
HOLBEIN THE ELDER. - ROYAL MUSEUM, LUTTERAM



RETRAIT OF THE BOURGEOIS, UNKNOWN; HERE  
AS IDENTIFIED BY HOLBEIN THE ELDER. - ROYAL MUSEUM, LUTTERAM



(C) THE ADORATION OF THE KINGS, IDENTIFIED AS THE ARTIST  
BY VAN EYCK. - PRINT-ROOM, AMSTERDAM











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becoming almost abnormal; as to the expression of the face, the heavy plasticity of detail has rather a dull effect, just as in the portrait at Wörlitz. This aiming at a "flémallesque" plasticity, if I may call it so, brings the face of the portrait forward and nearly out of the frame. In the silver-point it is just the contrary; the woman keeps behind the frame, as if she had been placed in a niche; here, too, is plasticity, but it is of a subtle kind, as will be shown further on; it is not the plasticity of the pin, painted so that it might be taken out of the kerchief, as in the Berlin portrait.

In the second place, there are the essential differences of the *mise en page*. Both Rogier and the master of the silver-point tried to put the hands into the portrait. A simple comparison shows in what a very different way this is done. With Rogier head and hands are nearly in perfect proportion. In the silver-point, on the contrary, hands and body are far too small for the head, and it is only due to the subtle and compact arrangement that this incongruity is not at all disagreeably felt.

This last remark suggests at once another attribution; but yet I hesitated for nearly two years before definitely associating this precious little *grisaille* with so eminent a name as Johannes van Eyck. I examined scrupulously the technique and style of this drawing, and the æsthetic qualities too. I found that its flawless execution denoted an ease and a certainty that only the highest skill and a long experience can produce. This is a last reason why it cannot possibly be considered as the early experimental work of a young painter.

As to the analogies of the silver-point with acknowledged works by Johannes van Eyck, I shall only point out some of them, leaving to the reader the function of controlling them.

The woman's right hand must be compared with the right hand of *John de Leeuw*, in Vienna. For the composition and the filling up of the space the so-called *Tymotheos* is to be considered. Exactly as in the silver-point, one forearm is stretched along the parapet, the lower part of the sleeve being hidden by it; the other forearm is seen foreshortened; the hands meet at a corner of the composition. This arrangement is likewise seen in the portrait of *Baudouin de Lannoy*, in Berlin. Compare, too, the folds of the sleeve. For the penetrating look of the eyes, going straight to the spectator while the head is turned in another direction, there is an example in the portrait in the National Gallery, dated 1433, and identified by Mr. W. H. James Weale as being John van Eyck's father-in-law. For the spirit of the whole conception the portrait of *Margaret van Eyck*, in Bruges, is to be taken into consideration. The characteristic twisted lips the silver-point has in common with all these portraits.

As to the technique, a precious document for

testing it is afforded by the famous silver-point in the Dresden Print-room representing the Cardinal Nicholas Albergati. There is an essential difference to be pointed out first: the Dresden sketch is a rapid study, intended as a memorandum for a later portrait, whereas the silver-point in the Boymans Museum is a highly finished creation in itself. Seen through a magnifying glass, however, we discover the same pattern of short dense hatchings as is to be found round the head and on the shoulder of the *Cardinal of Santa Croce*. These hatchings are so minutely executed that their effect becomes hazy, and we get the impression of a delicately washed *grisaille*. The magnifying glass discloses many hidden subtleties; in particular, and in spite of their lids being spoilt by new contours, the astounding execution of the fine, pale eyes, with the light penetrating into the irides.

In a subtle, unobtrusive manner, space is suggested everywhere; yet there are no gaps in this beautiful compact arrangement. First there is the parapet as a firm basis; the right arm as a second step. Thence arise the large fur borders modelling delicately the bust and indicating with their curves the covered shoulders. Over the latter the large inclining planes of the wings of the kerchief bend forward and then disappear behind the head. The eye follows their movement; as it follows, too, the graceful lines of the linen wrapper folded round the tiny neck; the folds of the foreshortened sleeve invite the eyes to move onwards into the background, as along a flight of steps.

The flat, quiet surface, expanded round the head by the transparent wings of the linen kerchief, enhances, by contrast, the plasticity of the features. And this plasticity is obtained, not by modelling to the extreme, but by an apparently simple arrangement of lines and planes.

No detail exists for itself, nor could be dispensed with. This perfect harmony of composition corresponds with a psychological unity. The hands, resting discreetly on the balustrade, reveal the same prudence as the intelligent eyes. The inner woman accords with her surroundings. Fur, linen and cloth, with their hidden logic of arrangement, prove a fit setting for the alert, sensitive countenance, and suggest a close connexion between the exquisite neatness of the dress and a clear, simple mind. In order to make them attractive, portrait painters of all times bestowed imaginary qualities on their models, some beauty and others good-humour, Leonardo mystery, Lotto melancholy, Van Dyck distinction, Maurice Quentin *esprit*. Nearly five centuries after her likeness was set down on frail paper, this little *bourgeoise* still excites keen interest. This largely depends on Johannes van Eyck, who even to his dullest sitters gave, instead of fictitious charms, the durable fascination of intelligence.



# ON SOME OLD CHINESE POTTERY

BY R. L. HOBSON

**F**OR the last two years the attention of collectors has been attracted more and more to a large and varied group of Chinese wares which had previously been almost unknown and certainly quite misunderstood in Europe. A fairly representative series of these was exhibited at the Burlington Fine Arts Club in the spring of last year, and since then many more examples and some fresh varieties have reached this country. The illustrations which I have been able to give, thanks to the kindness of Mr. William C. Alexander, will explain the nature of the ware to which I allude, though they have been selected chiefly for purposes of comparison and do not pretend to be individually the most remarkable examples of their kind.

The body of the ware varies from a greyish semi-porcelain to a reddish brown stoneware and it is usually thick and strongly potted, though the forms are rarely lacking in graceful simplicity of outline. The surface decoration is somewhat complex and it will be convenient to divide it into the three broad groupings generally employed by Chinese writers, viz.: painted, carved and relief decorations.

In the first group the grey or brown body is almost always dressed with a coating of white slip and finished with a transparent glaze of warm creamy tint which is more or less liable to break into crackle according to its thickness. This combination resulted in an ivory-like appearance recalling the celebrated Ting-chou porcelain on the one hand and the finest white Satsuma on the other. The painting was executed largely in brown-black slip on the glaze, sometimes in a brown earthy pigment under the glaze, both of which were supplemented by a maroon-coloured slip laid on thickly and in slight relief somewhat after the manner of the so-called Rhodian red on Turkish faïence. Where the black slip was used in quantity it often assumed a mottled appearance, lustrous brown on black, like the "hare's fur" glaze of the Chien yao tea-bowls. These colours were supplemented later by an orange-red and a green enamel, and occasionally by underglaze blue.

But a few concrete examples will be more satisfactory than these generalizations. FIGURE A is of red ware with a white slip-coating painted in thin brown slip with a rapid, impressionist sketch of a lily on one side and on the other with a cartouche inscribed with the fancy name of the artist, Ch'iu-wu (autumn mist); on the shoulder is an oblique band of petals. On the neck is a passage of glossy black, formed of a black slip under the transparent glaze. Occasionally, large areas, as much as half the surface, are covered with a black or brown glaze of this kind, the remainder being white with painted ornament. FIGURE B is a curious vase furnished with two

tubes on either side of the mouth. A bronze of similar form is exhibited in the British Museum, and it is said to have been used in a game, the object of the competitors being to throw arrows into the mouth of the vase or, failing that, into the side tubes. Mr. Alexander's vase is of red-brown stoneware with the usual white slip coating painted in black-brown and maroon slips which blend together in a singularly effective harmony. On the body are three lions and pearl-symbols and a band of peony-scrolls, besides formal borders; and on the neck are two shaped panels enclosing Taoist sages under trees, a favourite design with the painters of these wares, and belts of formal ornament, rocks and diapers. FIGURE C shows a further development in the painting. It is a similar ware with white wash outside and black-brown glaze within. The main decoration is in four panels strongly outlined in black, enclosing figure scenes traced in red pigment and washed in with green enamel. In each scene is a nude infant, first shown on a bed beside his mother who is fanning him; next he is held in the arms of a nurse while his mother is finishing her toilet with the aid of a mirror; in the third panel he is standing by a seated figure in a garden, and in the last he is walking beside a person whose sex is not easy to determine, with an attendant following.

FIGURE D is a flower-pot with grey porcelainous body, slip-wash and a lotus-scroll painted in brown; and FIGURE E has a floral scroll in similar style but painted in black under a brilliant turquoise-blue glaze. This last example, while evidently connected in style with the previous class, introduces us to a new phase of the ware; the use of black under turquoise-blue glaze in a manner strongly recalling the old Persian and Syrian wares. There are two vases in this style in the British Museum decorated in panels containing a Taoist sage precisely as in FIGURE B, a phoenix-like bird alighting on the ground, and a hare in foliage. The last motive has a decidedly Persian flavour, but the rest of the ornament is purely Chinese. But we shall return to the question of Persian affinities later.<sup>1</sup>

FIGURE G serves as a link between the painted group and that with "carved" decoration. Here we have the same red-brown body, white slip and transparent creamy glaze, and the same style of ornament, this time a camellia-scroll; but instead of being painted, the design is incised through the slip-coating, exposing the dark body beneath, and the background is marked with small impressed circles. This is the graffiato decoration used all the world over, though nowhere, perhaps, more effectively than in Italy, and curiously enough many

<sup>1</sup> Occasionally the turquoise glaze is associated with green and amethystine purple, as on the *san ts'ui* or three-colour Ming porcelain. Mr. R. H. Benson has a vase of this kind.

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of the Chinese examples with bold floral designs are so Italian in feeling that they might easily be, and indeed have been, taken for quinquecento Italian work. The Chinese potters made full play with this *graffiato* method, and the varieties of effects which they obtained is astonishing. Changes were rung on the black, brown and white slips, now one colour being uppermost and now another. Sometimes, too, the ground was cut clean away, and the pattern left standing in contrasting colour, as in the magnificent black and brown jars with floral scroll upon the shoulders, of which a fine example has been recently acquired by the Victoria and Albert Museum. Elsewhere I have seen a similar large, wide-shouldered jar with brown glaze through which the familiar panels with Taoist sage, etc., are traced with a fine point; while another variety has the *graffiato* decoration in a white slip washed over with a thin brown or green glaze. Another effective decoration is shown in FIGURE H where the ground is coated with white slip and the design lightly traced with a point and then washed in with jet-black slip. Among the many remarkable specimens of these wares lent by Mr. Eumorfopoulos to the Victoria and Albert Museum there is a wonderful leaf-shaped pillow decorated in this style with a tethered bear holding a ragged staff which might well have been made for one of the old earls of Warwick. In the next case is a jar with curious leaf-decoration which seems to have been made by actually tracing round living leaves and then cutting away the design. This mechanical form of *graffiato* is combined with a brown-painted inscription which reads *jên ts'un t'ang* (hall of mercy), a kind of "hall-mark" which seems to point to a comparatively recent date of manufacture. Of the third subdivision, that with decoration in relief, I can only mention the large fish-bowls with raised designs, one of which may be seen in the Eumorfopoulos loan at South Kensington.

It remains to consider the provenance and age of the various pieces which form this large and cognate group of wares. The early date usually assigned to every piece by its vendor should be received with caution, and due weight must be given to the obstinate conservatism of the Chinese potter; for there is no doubt that these wares were made in the Sung dynasty and continue to be made at the present day with differences which a superficial glance might easily fail to detect. Most of the recent arrivals are reputed to come from tombs which railway-engineering has laid bare in Northern China, and many of the finest pieces show undoubted signs of long burial. But unfortunately, there is rarely any trustworthy evidence as to the dates of the tombs in which the vessels have been found: hence the unusual interest attaching to the one published instance of scientific excavation, made by Mr. F. H. Chalfont

near Wei hsien in Shantung in 1903 and described by Dr. B. Laufer<sup>2</sup> with full illustrations. The tombs in question were of the Sung dynasty, and not later than the eleventh century, and their contents included four examples which bear directly on the subject of this article. One was a jar similar in form to FIGURE C, with light-reddish clay and white exterior painted in brown with a band of light and rapidly sketched scroll-ornament: another, a bottle, was dark brown in the lower half, and the upper half white with sketchy design in brown resembling a bird's wing: a third was a dish of greyish ware with partial coating of creamy white and rapidly sketched fungus-ornament in brown. There is no mistaking the identity of these pieces with types already described; and though they afford little enough ground for generalization, it is clear at any rate that free, sketchy designs in brown were characteristic of the Sung period. The fourth specimen described by Laufer is still more interesting. It was a dish "with a beautiful gobelin-blue crackled glaze", painted in black with a circular panel enclosing "the head and neck of a bird emerging from the character *fu* (happiness) in cursive script". Burial had changed the colour of the glaze to green in places, but the whole description and appearance of the piece leave no doubt in my mind that it belongs to the class with black designs under a turquoise-blue glaze. If this is so, we have a Chinese specimen as early as the Syrian *faïence* with still black painting beneath a turquoise-glaze found at Rakka, and the question of Syro-Persian influence again comes to the fore. The earliest Persian and Syrian wares of this class do not show the slightest sign of Chinese influence in their decoration, and there is little doubt that their origin should be traced to Egypt. On the other hand intercourse between China and Western Asia was fully established centuries before the date of Laufer's dish, and it is likely enough that the Chinese potter may have borrowed this particular scheme of decoration from a piece of Near-Eastern *faïence*. At a later date we see a perfect interchange of ideas in this class of ware, Persian character in the Chinese (witness the hare in the thicket mentioned above) and borders of Chinese *ju-i* heads on Syro-Persian vases.<sup>3</sup> Other specimens figured by Laufer include two with dark brown glaze and others with black, showing that most of our types are as old as the Sung dynasty; but on the other hand we read that almost all the types found in these Sung tombs are made at the present day at the neighbouring Po Shan hsien potteries; from which Laufer conjectures that the Sung funeral wares might also have been made at that place. If he is right, we have one place of origin established for our pots. Another

<sup>2</sup> *Chinese Pottery of the Han Dynasty*, Appendix II.

<sup>3</sup> There is a Syro-Persian vase of the fourteenth century with this pattern in the British Museum.



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claimant with an equally long pedigree is Tz'u Chou in Honan, where, according to Dr. Bushell,<sup>4</sup> "at the present day the potteries supply the coarser articles used by the common people of Peking and throughout northern China". Dr. Bushell goes on to describe a modern example which is now in the British Museum. It is a wine-flask of greyish stoneware with creamy white crackled glaze painted in brown and maroon slips with a floral spray. There is no mistaking the method of decoration which is exactly that of FIGURE B, and the ware is superficially similar though differing in having a lighter coloured body, no slip-coating and a more crackled glaze of far less solid appearance. Still, in spite of these discrepancies, which are readily explained by slight changes of method in the course of many centuries, the painting of this little flask is so close in principle to that of FIGURE B that on its evidence alone one would not hesitate to attribute the whole group under discussion to the Tz'ü Chou factories. We must, however, concede the possibility of two sets of potteries making ware in deference to Dr. Laufer's conjecture. The history of the Tz'ü Chou potteries is traceable from Sung times.<sup>5</sup> A brief reference is made to them in the "Ko ku yao lun" to the following effect: "The good specimens are like Ting ware, but without tear-stains. There are pieces with engraved ornament and others with painted<sup>6</sup> ornament: the plain white wares are more valuable than the Ting. The recent<sup>7</sup> specimens are not worth discussing". The "Ching-tê-chên t'ao lu", in a fuller account in Bk. 7, states that the ware was first made at Tz'ü Chou, formerly a dependency of Chang-tê fu in Honan, and now a dependency of Kuang-p'ing fu in Pechili, and it is called Tz'ü ware. The reason for taking this name is that Tz'ü stone<sup>8</sup> is used here too as the basis of the pottery body. Fine specimens of this ware are equal to Ting ware, but they have not the tear-stains<sup>9</sup>. There are also pieces with engraved and painted (*hsin*) decoration. The plain white pieces command a higher price than Ting ware. In the Sung dynasty the ware was quite celebrated. It appears that the Tz'ü Chou potters were neighbours to Ting Chou and used some of the same materials for their pots, and that the wares of both centres had many points of resemblance. Indeed, it is stated in the "Ko ku yao lun" that the inferior Ting wares had painted (*hsin*) decoration, from which it will be inferred either that some of the brown-painted wares emanated from Ting Chou, or, as is likely enough, that the Chinese writers did not clearly

<sup>4</sup> *Journal of the Asiatic Society*, 1890, p. 174.  
<sup>5</sup> *Journal of the Asiatic Society*, 1890, p. 174. "Ware of the Sung and Yuan Dynasties".

<sup>6</sup> *Journal of the Asiatic Society*, 1890, p. 174. "Ware of the Sung and Yuan Dynasties".

<sup>7</sup> *Journal of the Asiatic Society*, 1890, p. 174. "Ware of the Sung and Yuan Dynasties".

<sup>8</sup> The word *ts'ü*, here used, is that in general use for porcelain.

<sup>9</sup> These tear-stains are merely drops of glaze which collected under the Ting wares and were regarded as signs of genuineness.

distinguish the productions of these neighbouring potteries. However, in view of these conflicting claims and our present inability to test them fully, it will be safer for the time being to describe our group of pottery as of "Tz'ü Chou type". With regard to the dates of our examples, we have the Sung specimens with light and sketchy decoration, figured by Laufer, and the modern flask described by Dr. Bushell, and we are left to fill up the long period between these extremes chiefly by analogies with other wares and by our general knowledge of the style of various ages—in other words, with whatever training, taste and instinct we can command. There is, however, one recorded example to guide us to the intermediate period. In his exhibition in 1884 at the Boston Museum of Arts, Captain Brinkley described a vase similar in material, size and form to FIGURE C, and like the latter painted in red and green, the design including three panels of Taoist figures and bands of formal foliage. It was, indeed, classed in the catalogue as Corean,<sup>10</sup> and, chiefly no doubt for that reason, dated about 1300 A.D.; but both of these assertions may be safely disregarded. There is, however, no reason to doubt the appended note which states that "the present specimen has been preserved in the province of Kaga, in Japan, since 1598". This would make it at any rate a Ming specimen of the Wan Li period, the very time when red and green decoration was in full vogue on porcelain. We may fairly assume then that FIGURE C belongs to the sixteenth century. FIGURE B belongs in style to the same period; but FIGURE D and the cognate examples [FIGURES E and F] I should regard as a century earlier. That at least is the period to which the analogous vases with black decoration under turquoise-glaze in the British Museum are considered to belong. The charming beaker [FIGURE G] with crackled ivory-glaze and dainty spray of prunus in brown and maroon is probably a later example, perhaps of the K'ang Hsi (1662-1722) or even Yung Ch'eng period (1723-35).

Potters' marks, though rare, are not unknown on the Tz'ü Chou types of pottery. I have seen two painted vases with a lightly sketched flower in brown under the base, and another,<sup>11</sup> with the character Kung incised in the same position. Mr. Eumorfopoulos has a pillow with impressed seal of Wang Ch'ih-ming,<sup>12</sup> the brown-painted panels signed with the brush-name Chang ning i jên (idler of Chang-ning); and another with the name Chang chia, above which are the words *Ku hsia* (old representation) apparently in allusion to the well-painted figure-subject on the upper

<sup>10</sup> The Japanese are responsible for the erroneous attribution of these wares to Corea. The painted Corean ware is executed in brown under a greenish or brownish glaze, and has only a very superficial resemblance to the Tz'ü Chou types.

<sup>11</sup> *British Museum Catalogue*, 1910, D, 4.

<sup>12</sup> *Ibid.*, D, 63 and mark c.













surface. The brush-name on FIGURE A and a "hall-mark" on another piece have been already mentioned.

Needless to add, there is much more which might be said and still more to be learnt about the Tz'ü Chou types, including as they do vases which for breadth of design, fine carving and free

brush-work can hold their own with the pottery of any age. But for the present it is enough to have brought together a few scattered members of this large and varied group in the hopes that further collating of examples may bring a fresh and much-needed increase of information on an interesting subject.

### THREE MORE PIECES OF TZ'Ü CHOU WARE BY THE EDITORS

WE here publish three more pieces of ware which undoubtedly belong to the Tz'ü Chou type described by Mr. Hobson.

Both the figure, of which the front and back are illustrated, and the smaller of the two vases have the ivory-white slip ground over the reddish-brown substance of the clay, the vase being coated inside with a brown glaze. The vase measures  $12\frac{1}{2}$  in. by 12 in., and its panel decoration is typical of the Ming period. The freely drawn floral design may very well be the work of a fifteenth-century pot-painter. On the reverse of the side illustrated is a mysterious figure, with the face half concealed, plucking an ear of barley. The whole design is painted in vivid black.

As regards the figure, which measures  $8\frac{1}{2}$  by 8, the date cannot be so easily guessed. It is well known that the Tz'ü Chou potteries make at the present time large quantities of statuettes of various deities for the people of Western China, and they have, no doubt, continued making them in exactly the same manner from the earliest times. In our present state of knowledge great caution is required in assigning a particular image to a definite period. Mr. Eumorfopoulos exhibited a splendid seated figure of the Taoist Immortal Chung-li Ch'uan at the Burlington Fine Arts Club Exhibition of 1910. It was  $10\frac{1}{2}$  in. high, powerfully modelled, and in the typical ivory-surfaced ware of Tz'ü Chou, the hair and beard and details of the drapery being finely shaded in brown-black. This was assigned by the compilers of the catalogue to the early Ming period, and there is no reason why the present example should not belong to the same time. The figure represents Hoshang, better known to us as the genial Hotei of Japan, the God of Contentment, who is a favourite everywhere for his laughing, jovial face and the Falstaffian rotundity of his figure. Pu-tai Ho-shang, "the monk with the hempen bag", like another S. Boniface now to the people of Munich, is reputed

to have appeared as a Chinese priest in the tenth century, and to have been remembered for his fatness, his love of children, and his bag containing "the hundred precious things". He is seen here holding the neck of his bag, which appears behind his back and on which he is resting his elbow. In addition to the painting in black so characteristic of this ware, the bag and edges of the drapery are washed over with a thin reddish buff slip, which is also used on the mouth. It is difficult to realize that this plump, laughter-loving person represents to the Chinese Maitreya, the Buddhist messiah, and that he is regarded as a Bodhisattva, and the eighteenth of the Arhats. In the present example the modeller has emphasized the humorous aspect of the deity almost aggressively. He is the incarnation of joviality and good cheer.

The larger vase, which measures  $19\frac{1}{2}$  by  $12\frac{1}{2}$  in., is evidently of exactly the same type as the large, wide-shouldered jar with brown glaze, and the figures of a Taoist sage, referred to by Mr. Hobson, and may possibly be the actual piece. The ware of which the vase is formed proves to be reddish where it is exposed under the base. The surface has been dressed with a white slip, and a coat of brown slip has then been laid over it. The decoration has been very distinctly etched through the brown slip, thus exposing the lighter stratum beneath and forming the pattern. There are three panels: in one a Taoist sage watching a duck swimming in a river; in the second, the same sage in a similar attitude, who seems to be watching for the duck to reappear on the surface, for it has apparently dived; and in the third a large flower. There is a floral scroll with large blossoms on the shoulder of the vase, and formal bands of ornament distributed over it. Subject to the reservations already stated, the vase may be assigned with probability to the sixteenth century.



# HISPANO-ARABIC ART AT MEDINA AZ-ZAHRA

## BY BERNHARD AND ELLEN M. WHISHAW

**T**HE excavations recently begun at Medina Az-zahra, the pleasure-city built in the tenth century by Abderrahman III of Cordova, extended by his son Al-Hakem, and completed by Almansur, the Wizir of his weak-witted grandson Hisham II, are carrying us a long step forward in our knowledge of Moslem art in Spain during the most glorious period of Andalucia.<sup>1</sup> Medina Az-zahra, "the city of orange blossom," according to a Spanish play upon the name, was begun in 936 by Abderrahman, to please his mistress, Zahra, whose statue was sculptured over the principal entrance.<sup>2</sup> The city was not completed until 988, when Almansur was at the zenith of his fame, and less than a quarter of a century later it was destroyed and deserted. In 1009 or 1010 (the precise date is uncertain) the hostility of the Mudarite-Sunni party towards the Yemenite-Shiite Arabs, of whom Almansur was the chief, culminated in a rebellion against the Khalif Hisham and the murder of the then Hajib Abderrahman, son of Almansur, who had died some eight years previously. The result was a civil war and the reduction of the capital of the Cordovan Khalifate to the position of a city tributary to Seville, which during the whole of the eleventh century was the court of the powerful Abbade dynasty. From that date Az-zahra has been uninhabited, and so rapidly had its ruins been concealed by detritus from the mountains on the skirts of which it was built, and by the quick growth of vegetation, that when the geographer, Idrisi, described Andalucia in the twelfth century, Az-zahra had almost disappeared. Thus the period of objects excavated from the buried city is not open to doubt—a fact which gives them a unique value in the artistic history of the time.

A very cursory glance at the plates illustrating this paper will show that the class of design in vogue at Az-zahra differs radically from the intricate geometrical decorations which are commonly known as Arabic. And, stranger still, we perceive that these designs have little or nothing in common with the Byzantine-Arabic school of the great Mosque of Cordova, where even the additions made by Abderrahman himself bear the impress of Greece, to which the flowing naturalistic lines of the sculpture at Az-zahra have no affinity. We must look to Seville for the explanation of this difference between the art of Az-zahra and that of Cordova in the tenth century, when in science, literature, and history, Cordova led the world. And to make the conditions of the time clear to

our readers we must burden them with a short historical digression, for we have to show how this obviously Christian influence found its way into the Arabic art of mediæval Andalucia.

The parentage of Abderrahman III—which is not, we believe, clearly set out in any published translation of the Arabic historians—shows that he was intimately connected with Seville, until the tenth century the seat of a dynasty hostile to the Cordovan rule. His mother was a Christian named Mary, who belonged to the Sevillian royal family. She was a descendant of the Princess Sara, grand-daughter of Witiza, the last legitimate king of the Goths, and of her first husband, Isa Ibn Musahim, to whom the Princess was given by the Khalif Hisham of Damascus after the death of her father Almond, the eldest son of Witiza. Sara, left an orphan when quite young, went from Seville to Damascus and obtained the Khalif's ratification of a treaty made by her father and his younger brothers, Artebast and Romulo, with the Khalif Al-Walid, at the time of the Moslem invasion; and thus Almond's share of Witiza's estates was confirmed to Sara and her descendants for ever. Seville was the capital of Almond's dominions, and there Sara and her first husband Isa, her second husband Omar Ibn Said Al-Lakhmi, and their descendants ruled as kings for two centuries after Andalucia was nominally subject to Islam. For many years before the accession of Abderrahman III, the throne of Cordova had been tottering under the prolonged civil war provoked by the misgovernment of the Ommeyyad Sultan, Abdullah, and his younger son, Al-Motref. Their adversaries were a powerful Gotho-Yemenite coalition composed of all the Christians, Yemenite Arabs, and families of mixed Christian and Moslem descent in the territory of Seville, aided by other descendants of Witiza and their friends and allies from Toledo and Kashtulah (the Roman Castulo). For reasons which need not be here given, Mohammed, Abdullah's eldest son, joined the forces that were fighting the Cordovese ruler, became their leader, and married his wife Mary at Seville in 980. Five years later he was captured by his brother Al-Motref, and thrown into prison, where he is said to have been murdered. His only child, Abderrahman, was then four years old, and in the court of the Beni Hejjaj (chiefs of the eldest branch of Princess Sara's numerous descendants at Seville) he was known as Ibn al-Maktul, "the son of the assassinated one". Before 913, when Abdullah died, he named Abderrahman as his heir, the young Prince having then been living for some years with his grandfather at the Ommeyyad court at Cordova. And when Abderrahman ascended the throne the whole of the Gotho-Yemenite coalition in the territory of Seville voluntarily submitted to his rule. Here then we

<sup>1</sup> *Journal of the Society of Dilettanti*, London, November 1899, p. 101; *Archæologia*, London, December 1899, p. 101; *Archæologia*, London, January 1900, p. 101; *Archæologia*, London, February 1900, p. 101; *Archæologia*, London, March 1900, p. 101; *Archæologia*, London, April 1900, p. 101; *Archæologia*, London, May 1900, p. 101; *Archæologia*, London, June 1900, p. 101; *Archæologia*, London, July 1900, p. 101; *Archæologia*, London, August 1900, p. 101; *Archæologia*, London, September 1900, p. 101; *Archæologia*, London, October 1900, p. 101; *Archæologia*, London, November 1900, p. 101; *Archæologia*, London, December 1900, p. 101; *Archæologia*, London, January 1901, p. 101; *Archæologia*, London, February 1901, p. 101; *Archæologia*, London, March 1901, p. 101; *Archæologia*, London, April 1901, p. 101; *Archæologia*, London, May 1901, p. 101; *Archæologia*, London, June 1901, p. 101; *Archæologia*, London, July 1901, p. 101; *Archæologia*, London, August 1901, p. 101; 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have an explanation of Abderrahman's fondness for the art which flourished in Seville, his own and his mother's birthplace, and the home of his early youth. Now let us see what were the influences which had combined to make that art so widely different from the contemporary school of Cordova. At the time of Witiza's death Seville was the centre of the wealth and culture of the Gothic aristocracy. Consequently, when the Yemenite Arabs were established here by Musa Ibn Noseir, himself a Yemenite, they found an advanced material civilization displayed before their assimilative minds, and the strong Gotho-Roman feeling in the ancient architecture of Seville proves how readily they accepted what was offered to them. But another factor played a part in the art-history of this cosmopolitan city; for the Yemenite Arabs brought in their train numbers of servants, workmen, and artists, described by their own historians as "Egyptians". These were the Copts, whose compatriots were freely employed by the earlier Moslems to build mosques and palaces in Egypt, and who under the protection of the Fatimite Khalifs developed their art to a high pitch of excellence.<sup>3</sup>

To this day, wherever—according to Akhbar Majmua and other early histories—Egyptians dwelt in Andalusia under Islam, we notice the survival of Egyptian tradition. Egyptian symbolism figures in an infinity of conventionalized birds, lions, gazelles, eagles or vultures, jackals, and so forth, in pairs and affronted, alongside of the Tree of Life, or Paradise, as no "lions of Leon" ever were. Egyptian, too, is the deeply-rooted love of strange denaturalized forms of the hare, the dragon-fly (which to the Copt symbolized the Holy Spirit) the Uræus or royal serpent, and above all, the sun and the lotus. And curiously Egyptian in feeling are certain rude stone images which we find especially in what was "the territory of Seville", representing *orantes* or praying figures derived from the mystic Ka, S. Mary of Egypt in the wilderness, S. Catherine of Alexandria with her wheel, and seated figures of the Virgin and Child, obviously suggested by ancient sculptures of Isis with Horus on her knee. In San Andrés, an immemorially old church in Seville, which must once have been a Christian-Roman basilica, there are even Hathor-headed capitals of singular design, flanked by lotus-brackets projecting from the wall. We see then how completely this Coptic Christianity worked hand in hand with the Christianity of the Visigoths in the mixed community ruled by the Christian Princess Sara and her Moslem husbands in the capital of the Gotho-Yemenite dominions.

It is not surprising that the art of Seville advanced along the same lines as that of Fostat at

this period, for not only were there Copts living and working here all the time, but the Beni Hejjaj, who ruled as kings at Seville in virtue of their descent from the Gothic royal family, exchanged gifts and commerce with Egypt, and, like the Fatimites, maintained a refinement of manners far in advance of what is commonly attributed to mediæval monarchs. Ibrahim Ibn Hejjaj, the last ruler of the line, whose son acknowledged the supremacy of his cousin Abderrahman, is said to have been one of the noblest princes of Islam, and at his court even slaves and singing girls were educated, and often attained a high level of literary and artistic excellence. In short, there is no indication in the narrative of Ibn Hayyan, who wrote from the Cordovese point of view, that that capital was at all on a level with Seville in civilisation or refinement previous to the reign of Abderrahman III. It is therefore not surprising that the youthful ruler of a now united nation should have introduced in his own capital the artistic and other ideas of his mother's people. The Gotho-Yemenite civilization was essentially domestic, artistic, and industrial, while the Mudarite Arabs were fighters first and litterateurs next, heartily despising the peaceful tastes of their racial adversaries, and not distinguished for any special artistic talent themselves. But when the Gotho-Yemenite arts and industries became fused with the Mudarite military activities and passion for literature, an amazing progress was made in the power, wealth, and general intellectual development of Moslem Spain. The Moslems were for the time being welded into homogeneity by the accident that their hereditary monarch had the blood of both the opposing races in his veins. And while the nation prospered so greatly both at home and abroad, the palace and city of Az-zahra were built by the finest artists to be found among both peoples, and became a dream of beauty which, if half what its historians tell us be true, must have rivalled the fairy visions of the Arabian Nights.

As yet only a very small part of the buried town has been exposed, and, owing to injudicious activity on the part of workmen unskilled in this especially delicate labour, at first little or nothing was extracted whole, and only scanty fragments are as yet exhibited in the archaeological museum of Cordova. It cannot but be a matter for deep regret that greater care was not exercised in the excavation of such invaluable relics of a past civilization, for it is difficult to believe that it would have been impossible for skilled diggers to extract some, at least, of them in a better condition. Fortunately, the Spanish Government and the Academies of History and Art are now interfering to secure that the excavations shall in future be more carefully conducted, and we may hope that ere long not only glass in larger pieces, but vessels

<sup>3</sup> For evidence of the settlement of Copts in Seville see an article by the writer in the *Annals of the Coptic Museum*, 1921.

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of baked clay—an industry carried to great perfection in this country—and many other relics may be obtained for the instruction of students of this period in Arabic art. Meanwhile, in the absence of better specimens, we hope that these examples, broken and fragmentary though they be, will have an interest for amateurs of early Mohammedan art. There are, it is true, exhibits in the modest little museum at Cordova which were found in previous years on the land beneath which Medina Az-zahra lies awaiting resurrection; and happily some of these are not only whole, but highly instructive. Undoubtedly, however, the most important result of the excavations so far is the sculpture, no matter how damaged, for this, like the Fatimite work, gives evidence of its direct descent from that of the Copts in the early centuries of Egyptian Christianity. We have placed various examples together in order to show the family likeness.

### DESCRIPTION OF THE ILLUSTRATIONS

Of the line blocks in the text, figure 1 represents carved decoration in the primitive Coptic Church of Akhnas in Egypt, and is reproduced here from "L'Art Copte", by permission of the author,

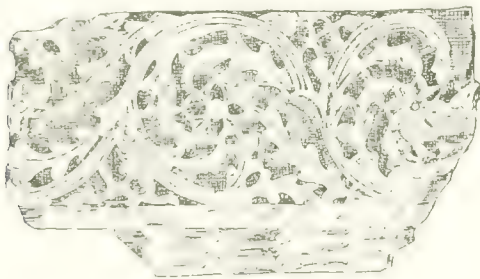


FIG. 1.

Monsieur Gayet, and the publishers, MM. Alcide Picard et Kaan, Paris; figure 2 represents a piece of Fatimite sculpture, dating between 1036 and 1094, and is reproduced from M. Gayet's "L'Art Arabe", by the same permission.

[PLATE I, FIGS. A and B.] These portions of Almansur's well-head or fountain-basin constructed for Az-zahra were found at Seville some years ago. In Fig. A appear the ancient idols of Yemen, the winged lions and the eagle. The eagle, from what remains of the head, might be the vulture of Mut. The jackal of Anubis, god of the shades of night and enemy of Osiris and the sun; and the gazelle, the emblem of impurity, are trampled upon by the eagle of Yemen. All the animals are in pairs and affronted in accordance with Egyptian symbolism. This sculpture bears curious witness to the ineradicable force of tradition among the people exiled from Arabia Felix, and of the equally persistent Egyptian mysticism piercing the thin skin of Coptic Christianity. Figure B has a special

interest because it bears the following inscription, according to the Spanish translation made by Sr. Don Rodrigo Amador de los Rios on the discovery of the fragment:—

Al-mansur Abi Amir Mohammed Ibn Abi Amir (God prosper him) of that which he ordered to be done for the Alcazar of Az-zahira, and it was finished with the help of God and his good assistance under the direction of . . . (part of name missing) Annasir Al Amiri the year 377 (A.D. 988).

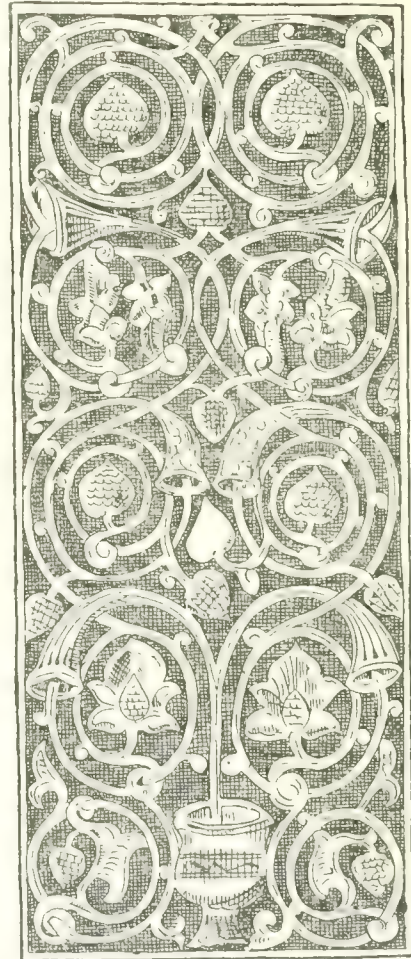


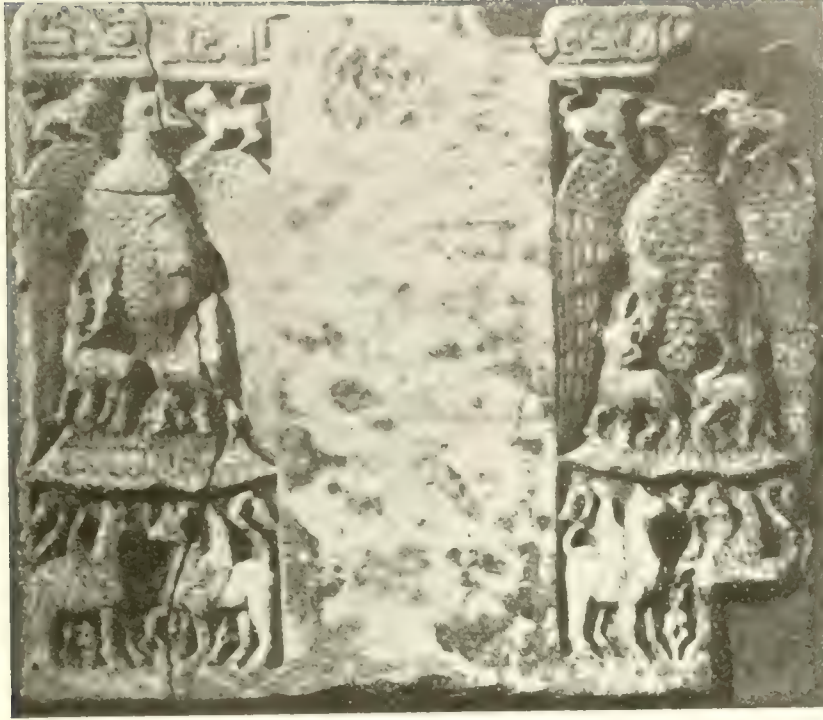
FIG. 2.

We are indebted to Señor Gestoso for permission to reproduce a photograph already produced in his "Sevilla monumental y artistica".

[FIG. C.] There is no evidence at present to what use this fine and well-preserved entablature from Az-zahra was originally put.

[PLATE II.] FIGURE D also represents carved decoration in the church of Akhnas, and is reproduced from "L'Art Copte", in the same circumstances as the line blocks. We take this opportunity of making our grateful acknowledgments to Monsieur Gayet for other valuable information concerning Copto-Arabic designs, which he has acquired in Egypt since his book was written.





(A PART OF A WELL HEAD OF FOUNTAIN BASIN OF ALMANSAH. ARCHAEOLOGICAL MUSEUM, MAHRAH)



FLORAL MEDALLION DESIGNS ON THE MOUNTAIN WALLS

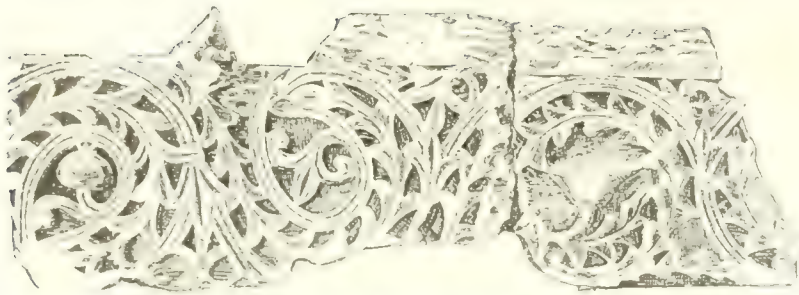


THE PART OF THE WALL CARVING, WITH THE WOODEN DOOR, IN THE MOUNTAIN WALLS

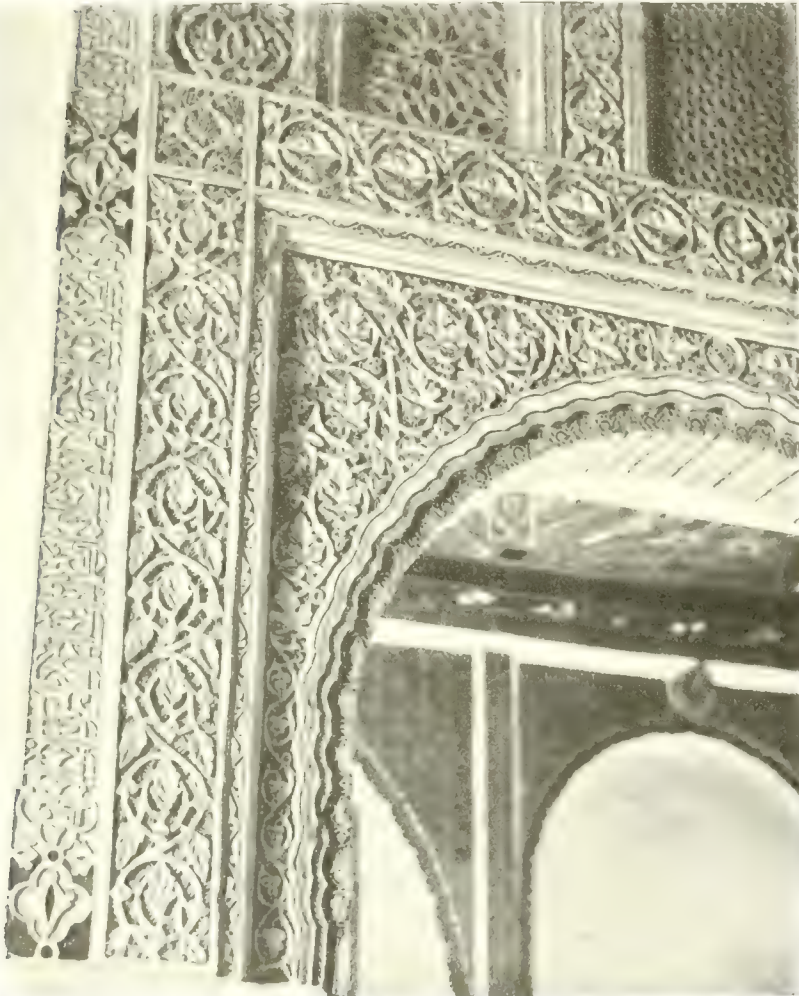








11. FRIEZE FROM THE CHURCH OF SAN BLAS, SEGOVIA



12. ARCHWAY FROM THE ALCAZAR, SEGOVIA



13. CARVED STONE FRAGMENTS FROM THE ALCAZAR, SEGOVIA



14.



15.

16. GLASS FRAGMENTS FROM MEDINA AZAHRA, IN THE AUTHORS' COLLECTION



17. VASE OF GOLD, FROM MEDINA AZAHRA, AS IT APPEARS IN THE MUSEUM, COLOGNE

18. PLATE OF GOLD, FROM MEDINA AZAHRA



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FIGURE E is given to show the decoration of an archway in the Alcazar of Seville (of course restored), which appears to us an eleventh-century development of the Copto-Arabic style of the previous century at Az-zahra and in Egypt. It is not the only ornament of this beautiful style in the Seville palace, although the best of the others, which are bordered by Arabic inscriptions, have suffered severely by the addition of details of a very different school at the time when the Alcazar was "restored and improved" for the wedding of Charles V. The numerous capitals from Az-zahra which we see in this Alcazar constitute another interesting problem. Arabic authors state that no less than three thousand were employed in the palace of Abderrahman, and such minute details of their place of origin and cost are given, that we are compelled to accept the statement as based on fact.

FIGURE F includes several fragments of sculptured stone of the Sierra of Cordova, recently excavated at Az-zahra. They show, we think, to what a height of technical skill the artists trained in the Copto-Arabic school of Seville had arrived.<sup>4</sup> The carving is executed much more sharply and is better defined than that of the Seville well-head. But the latter was doubtless worn down by several hundred years of use and exposure in Seville before it was walled up in the place where it was found, while the other work has been protected by the earth since the tenth century. Whether Almansur rejected the well-head because it was not completed in time—his palace having been finished in 988—or whether Motamid Ibn Abbad, the Yemenite king of Seville, brought it here from Az-zahra at the time when he used so many of the Az-zahra capitals in the building of his new palace within the walls of the old Roman citadel, there is nothing to show. The last seems most probable.

[FIGURES G and H.] These two figures illustrate some fragments of exquisite glass from the excavations at Az-zahra, which were sold to us by a woman who collects curios for dealers in Cordova and Seville. Having seen many such pieces lying about the hut of the labourers employed on the work of excavation, we knew that she was quite correct in asserting that this glass came from there. FIGURE G represents the neck of a bottle of dull green glass flecked with what look like specks of gold, with two fragments of a drinking vessel flaked with a metal which shines like silver. Of course it would be easy to have the material tested, and learn what it actually is. But the relics are so excessively fragile, and their surface has been so injured by exposure to sunshine and

rain at the works since their excavation, that we have not cared to have them handled. Although their composition would doubtless interest a chemist, we ourselves set more store by the artistic side of our nine-hundred-years old glass. The drinking vessel is very like a small glass still in use here, known by the traditional name of a *caña* because it was the measure of a portion of a drink prepared from the sugar cane (*caña*) and given to servants in the morning by their masters before the day's work began. The Moslems also had a drink extracted from the juice of the sugar-cane, and it seems more than probable that the liquor as well as the form of the vessel known by that name was in vogue at Az-zahra previous to 1009. FIGURE H represents the bases of five cups or bowls and a portion of one side of a bowl of the same beautiful silvered glass as the drinking vessel in FIGURE G. All these small fragments of glass are so heavy in proportion to their size that at the first touch casual observers take them to be silver, not glass. The high light on the glistening silvery sheen detracts from the clearness of the designs in the photograph, but enough is visible to show their extreme delicacy and advanced technique.

FIGURE J represents some of the capitals already mentioned, as they are exhibited, piled one on the other, in the Cordova Museum, and a fair idea of their general design may be obtained from our examples. The style would seem to have originated in the Corinthian capitals set up in Spain under the Roman dominion, and still freely scattered about the country when the Moslems came, combined with the favourite palm-leaf capital found in Egypt. But the whole surface of the Az-zahra capitals is covered by so great a wealth of decoration that the root-ideas are practically lost sight of. This especial work is, we believe, peculiar to Az-zahra, for we have not as yet found it anywhere save in places to which the Az-zahra remains may well have been conveyed. But among all the examples that we have studied in Seville and at Cordova we have found no two precisely alike. The fertility of invention in these tenth-century artists seems to have been inexhaustible. There are over fifty Az-zahra capitals in the Seville Alcazar and in the arcade which bounds one side of its gardens. Unfortunately, in the arcade the exquisite work is defaced by a ghastly travesty of rockwork, set up, so we have been told, by Fernando VII during his two years' residence there. But within the palace they are seen in all their beauty, and many hours may be spent in examining their variety of detail. Almost all the rest of the three thousand must still be buried in the ruins of Az-zahra. Whether similar capitals were ordered by Almansur for his own buildings at Az-zahra remains to be proved. In the three terraces of villas so far exposed they have not been found. Our

<sup>4</sup> This work should be compared with the marble tracery of a window lately exposed in the course of the restoration of the Mosque of Cordova. The technical perfection of the pierced marble is not surpassed in any later example. It is of a design popular in Egypt under the Fatimides.

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impression, judging from the stern simplicity of his addition to the Mosque of Cordova—where the capitals, although of the palm-leaf form, are entirely destitute of other decoration—is that he had a severer instinct in art than the magnificent Khalif.

Finally, we would again call attention to another extremely interesting relic which is already well enough known by illustration to dispense us from reproducing it again: the bronze hybrid, half

horse, half stag, which was procured for the Museum of Cordova when the Hieronymite Monastery built over the ruins of Abderrahman's palace at Az-zahra was dissolved. It may well be one of the many creatures which, according to the historians, Abderrahman placed on his fountains, for the water to pour through their mouths. A miniature animal of the same style has recently found its way from Cordova into the shop of a curio-dealer in Seville.

## NOTES ON THE COLLECTIONS FORMED BY THOMAS HOWARD, EARL OF ARUNDEL AND SURREY, K.G.

BY LIONEL CUST

 HERE is no name more familiar in the history of art than that of Thomas Howard, Earl of Arundel and Surrey, who is usually looked upon as the pioneer of art-collectors, certainly in England, and as equally distinguished for his connoisseurship and the value of the collections which he made. The importance of these collections for art-historians is so great that any information bearing on Arundel and his methods and opportunities for collecting can hardly help being of some use to students. As for the Earl of Arundel himself, it can be shown that in him the instinctive craze of collecting was probably hereditary, that it was promoted and carried on by his wife, Lady Alethea Talbot, a lady of singularly strong character with a powerful influence over her husband, and that the motive of collecting was stimulated by rivalry with great collectors on the Continent such as the Emperor Rudolph II, at Vienna.

For the hereditary instinct it is necessary to go back to the days of Henry FitzAlan, twelfth Earl of Arundel, born about 1511, the godson of King Henry VIII. This Earl of Arundel, who was one of the most powerful noblemen of his day, was Lord Chamberlain to King Henry VIII and King Edward VI, and Lord Steward of the Household to Queen Mary and Queen Elizabeth, until his death in 1580. After the death of Henry VIII, to whom the Earl of Arundel was related through his marriage with Lady Katherine Grey, daughter of Thomas Grey, Marquess of Dorset, K.G., who was first cousin to the King, the Earl of Arundel became possessed, by exchange of lands, of the incomplete palace of Nonsuch near Cheam, where he resided and entertained Queen Elizabeth. There and in his London residence he formed a collection of pictures and works of art and a library, which is described as "righte worthy of remembrance". This Earl of Arundel was the last male representative of the house of FitzAlan, for he had no sons, and his only son, Henry, Lord Maltravers, who died

young while on an embassy in the Netherlands in 1556, and two daughters of whom the eldest, Jane, was married to John, Lord Lumley, and the younger, Mary, to Thomas Howard, fourth Duke of Norfolk. Nonsuch Palace and its books and pictures devolved upon Lord and Lady Lumley, who had resided there with the Earl of Arundel. John, Lord Lumley, deserves to rank with Thomas Howard, Earl of Arundel, among the great English collectors of works of art. The inventory of his collection at Lumley Castle of "Marbles, Pictures and tables in Paynture", etc., taken in 1590, the manuscript of which still exists at Lumley Castle, and has been presented in Miss Edith Milner's "Records of the Lumleys", is a startling proof of Lord Lumley's collecting proclivities. The fame of his library has been handed down to generations of bibliophiles. The bulk of the books and manuscripts came to Henry, Prince of Wales, and by degrees into the British Museum. Some of the pictures described in the Lumley inventory of 1590 can be traced into the possession of Thomas, Earl of Arundel, a half-century later.

Jane FitzAlan, Lady Lumley, died in 1577, and in 1582 Lord Lumley married, as his second wife, Elizabeth, daughter of John, Lord Darcy of Chiche, who survived him. Lord Lumley died himself in April, 1609, leaving no children by either wife, or any direct heir. His great collection of portraits and other pictures was for the greater part dispersed after his death, but it may be conjectured with some probability that a certain number of them, especially portraits of family interest, passed by virtue of direct descent to the only surviving representative of Henry FitzAlan, Earl of Arundel, namely, the aforesaid Thomas Howard, Earl of Arundel, by right of his grandmother, Mary FitzAlan, Duchess of Norfolk. This lady, who married Thomas Howard, fourth Duke of Norfolk, in 1553, died shortly after her marriage, leaving an only child, Philip, godson of the King of Spain. The Duke of Norfolk took part in the conspiracies relating to Mary, Queen



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of Scots, and was attainted and beheaded in 1572, when all his honours were forfeited. His eldest son, Philip, succeeded, however, by right of inheritance through his mother to the feudal earldom of Arundel with the baronies of FitzAlan and Maltravers. He was, however, involved in political troubles, attainted and deprived of his honours, and thrown a prisoner into the Tower in 1595. His only son by his wife, Anne Dacre, Thomas Howard, succeeded only to the barony of Maltravers by courtesy, but on the accession of King James I in 1603 he was restored to the earldom of Arundel, and in addition to the earldom of Surrey, which had been dormant since the attainder of the fourth Duke of Norfolk. He was thus in possession of the titles of Arundel and Surrey at the death of Lord Lumley in 1609. It was in this very year, 1609, that Thomas Howard, Earl of Arundel, started on his first journey to the Continent. He had in 1606 married Lady Alethea Talbot, daughter of Gilbert, seventh Earl of Shrewsbury, a god-daughter of Queen Elizabeth, and grand-daughter of the famous "Bess of Hardwick" many of whose imperious characteristics she seems to have inherited. In 1608 Arundel had succeeded in recovering Arundel House in Devon, the former residence of his ancestors the FitzAlans. The first journey of the Earl and Countess of Arundel to the Continent seems to have been incurred for reasons of health. It extended to the Netherlands, France and Italy, and it was evidently during this journey that they acquired the taste for collecting works of art and rarities. Arundel himself was a poor man for his great position as Premier Earl, since the King, while restoring to him some of the dignities of the FitzAlan and Howard families, had not restored to him all the revenues of their estates. The countess, however, as an heiress of her father, the Earl of Shrewsbury, was possessed of great wealth, and it would appear that it was mainly with her money that the great Arundel art-collections were formed. On his return to England Arundel was advanced in the royal favour and in 1611 was made a Knight of the Garter. At the marriage of Princess Elizabeth to the Prince Palatine in February 1613 the Earl of Arundel officiated as one of the chief officers of state, and he was one of the four noblemen especially selected to escort the bride and bridegroom home to Heidelberg, where he was for a short time their guest. After the earl's return from this mission, he and the countess went abroad again to Italy, and returned in November 1615. It was probably during this journey that they became known as collectors of works of art on a very comprehensive scale, and that they were specially interested in paintings by Titian and Giorgione and other North Italian artists. So much did they believe in the advantage of Continental experience, that they determined to educate their

own sons abroad. Moreover, Arundel began to find it necessary to employ agents on the Continent to look out for works of art and acquire them. Edward Norgate, a miniature painter and heraldic painter, who had been instructor in these arts to Arundel's sons, was employed to go to Italy for this purpose. At Frankenthal in the Palatinate, Arundel picked up one Hendrik van der Borch, an artist and dealer, settled there from Brussels, and took the son of the same name into his permanent service as a custodian of his collections.

Ambassadors at various courts were pressed into Arundel's services, and were anxious to do him, and themselves, a good turn. Sir Dudley Carleton at The Hague, Sir Isaac Wake at Turin, Sir Francis Cottington in Spain, all contributed to the formation of the Arundel Collection. Sir Thomas Roe, ambassador to the great Mogul and to Persia, was a friend and correspondent of Arundel, and on his recommendation the earl employed a special agent, William Petty, a scholar, who became chaplain in the Arundel household, to collect marbles, inscriptions and manuscripts. In this latter venture Arundel found a formidable rival and antagonist in George Villiers, Duke of Buckingham, who employed Petty's services for a similar purpose. Through Carleton, Arundel became connected with Daniel Nys, who was the chief agent in negotiating the sale of the great Mantuan collection to King Charles I, and Arundel took a great interest in the break up of the collections at Mantua. From 1615 until after the accession of King Charles I, the Earl of Arundel himself seems to have remained in England, and to have carried on his collections by the agencies alluded to. In 1618 portraits were painted by Paul van Somer of the earl and countess, the earl seated in his sculpture gallery, the countess in the picture gallery. One pair of these portraits is at Arundel Castle, and another at Welbeck Abbey. In these portraits the Countess of Arundel wears the famous I.H.S. brooch in diamonds, which had been the property of Anne Dacre, Countess of Arundel, and remained in the possession of the Countess Alethea up to the day of her death, and is mentioned in the inventory of her effects. In 1620, however, the Countess of Arundel was again on her travels, for in June of that year she was in Antwerp, on her way to Italy, where she was taking her sons to be educated. While at Antwerp she sat for her portrait to Rubens, and became acquainted with the young Anthony van Dyck, then an assistant in Rubens' studio. It was almost certainly owing to this meeting that Van Dyck was persuaded to try his fortunes in England that year. The countess then proceeded to Italy, where she resided for some time in a large villa near Venice, and became rather a notable personage. In August 1622, a bust of Titian, carved by



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Collection ascribed to Titian is a proof of the special interest taken by the Arundels in the works of the Venetian school. Van Dyck found the Countess of Arundel at Venice in 1622, and became attached to her suite. He followed her back on her return journey across North Italy, but resisted an invitation to accompany her to England, whither she returned early in 1623. The Earl of Arundel, now Earl-Marshal and Premier Earl, at the time of the accession of King Charles I, fell into disgrace at Court owing to the marriage of his son, Lord Maltravers, with Lady Elizabeth Stuart, daughter of the Duke of Lenox, and a cousin of the King. For this offence Arundel was confined in the Tower of London until the royal anger had abated. He was, however, too important a personage to remain for long unemployed, and when, in 1632, the King's sister, Elizabeth of Bohemia, was left a widow in Holland, the King deputed the grave and serious Earl of Arundel, who had escorted her on her bridal journey, to convey to the Queen a letter of condolence, and an invitation to take up her residence in England. With this royal lady the life of the Earl of Arundel was still further to be connected. The recovery of the Palatinate for his nephew, the Elector Charles Lewis, was an important part of Charles I's policy. France, England, Holland, Spain, Sweden, and Austria were all involved in these intrigues, and the Continent was devastated by war. In 1636 Charles I sent the Earl of Arundel on a mission to Vienna to try to negotiate with the Emperor on behalf of his nephew, the Elector Palatine. As Envoy Extraordinary he travelled in state to Austria, and was received as a state visitor in Holland by the Queen of Bohemia, the Prince and Princess of Orange, and the States-General, at Nuremberg, Ratisbon, and Vienna. The mission was a complete failure, and Arundel, who was no diplomat and not sanguine of success in his mission, seems to have been more interested in the acquisition of works of art and curiosities than in the tiresome business which he had been sent out to negotiate. It was on this journey that he was able to indulge his special taste for the works of Holbein and Albrecht Dürer. Presents were made to the English Ambassador during his progress: the Bishop of Würzburg gave him a *Madonna* by Dürer; the town of Nuremberg two pictures by Dürer as a present to the King; while at Nuremberg Arundel bought for himself the famous library of Bilibald Pirkheimer, the friend and correspondent of Dürer. Dürer's *Madonna* travelled with Arundel in his coach "more worth than all the toys I have gotten in Germany". At Antwerp on this journey he became acquainted with the engraver Wenzel Hollar, and brought him over to England to engrave his collections. On this journey also he acquired the famous

cabinet of rarities collected by Daniel Nys, of which more was to be heard hereafter. These were packed ready on board ship early in 1637, the goods comprising "many thousands most excellent pieces of painting and Bookes", which were delayed at Rotterdam by the ice in the river. Eventually the collections reached London safely and were bestowed at Arundel House, where the King in person made a special visit to the earl and countess to inspect their new treasures, including the two paintings by Dürer, sent by the town of Nuremberg. The Earl of Arundel now found himself forced into a prominent share of the civil and military troubles, just about to begin. Though no soldier by instinct or profession, he was appointed general of the King's army in the north of England. Two years later, in 1640, he was made Lord Steward of the Household and Captain General of the forces south of the Trent. In 1641 he acted as Lord High Steward at the trial of the Earl of Strafford, but found himself quickly out of sympathy with either the Court or the Parliamentary party. Born and bred in the Church of Rome, he had conformed to the Protestant religion in England, but his sincerity was as much doubted by the one party as by the other. The eccentric and imperious demeanour of the countess no doubt added to his difficulties. A relief from his Court engagements was afforded in July 1641, when the exiled Queen of France, Marie de' Medicis, brought to a close her long and unwelcome visit to her daughter and son-in-law the King and Queen of England. The Earl and Countess of Arundel were appointed to escort the Queen Mother to Cologne, where the countess remained in attendance. The earl himself went to Utrecht, where his grandsons were being educated, one of whom is represented with his grandfather in the famous double portrait by Van Dyck, and then returned to England. This was only, however, for a short time. In May, 1641, the Princess Royal, the eldest child of Charles I and Henrietta Maria, was married in London to the young Prince William of Orange. The trouble between King and Parliament increased to such an extent that when it became necessary for the young couple to start for the Prince's home in Holland, the Queen decided that she would escort her daughter in person. She started in February 1642 and crossed from Dover to the Hague. The Earl of Arundel was again deputed to convey the royal party to Holland, and it would appear that he now determined not to return to his native country again, but to remain permanently on the Continent. After parting with his wife in the previous year he had made a will at Dover on September 3, 1640, leaving all his goods to her.<sup>1</sup> He now left the countess at Antwerp and travelled

<sup>1</sup> See *Historical Anecdotes of Some of the Howard Family*, by the Hon. John Charles Howard Esq., 1769.

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once more through France to Italy, accompanied by his grandsons, and eventually settled at Padua. Not wishing to be parted from their collections, the countess ordered that everything which was portable in the way of pictures, statuary, drawings and rarities should be sent out to her in Holland. Meanwhile Arundel was summoned back to England, but declined to return, though he contributed liberally to the royal cause. For this reason and because he was reputed with his wife to be of the Catholic religion his estates and houses in England were seized by the Parliament and their revenues sequestrated.

In June, 1645, John Evelyn was at Padua, and met the Earl of Arundel, "a famous collector of paintings and antiquities", who showed him some of the sights of the town. On the Easter Monday of the following year Evelyn was again at Padua, preparing to return to England. He writes that he "was invited to breakfast at the Earle of Arundel's. I tooke my leave of him in his bed, where I left that greate and excellent man in teares on some private discourse of crosses that had befall'n his illustrious family, particularly the undutifulness of his grandson Philip's turning Dominican Friar and the miserie of his Countrie now embroil'd in civil war. He caused his gentleman to give me directions, all written with his owne hand, what curiosities I should inquire after in my journey". Arundel did not survive much longer, as he died on October 4 following at Padua. His body was conveyed by his son Lord Mowbray, and his grandson Henry, who eventually succeeded him as Earl of Arundel, back to England and buried at Arundel Castle.

The Countess of Arundel had remained in the Netherlands, and does not seem to have seen her husband again after they parted at Antwerp in 1642. Under her husband's will she became possessed of all his collections, but as their estates were still sequestrated by the Parliament, she was unable to get access to the collections, which remained in London at Arundel House, and Tart Hall, S. James's. The countess took up her residence at Amersfoort in Holland, in the neighbourhood of Queen Elizabeth of Bohemia, with whose fortunes those of the Earl and Countess of Arundel had been so often associated. Their third son William Howard, who had married the heiress of the Stafford family, and been created in 1640 Viscount Stafford, seems to have been her favourite son and to have shared her exile, after a rather varied career as a young man on the Continent. The countess's eldest son had died young; her second son, who was with his father at the time of his death at Padua, succeeded to his titles and estates, but died at Arundel House in April, 1652. His eldest son, Thomas, had been afflicted mentally, while with his grandfather at Padua, where he remained in seclusion until his death in 1677, although the dukedom of Norfolk was revived by King Charles II in his

favour. When the Countess of Arundel fell into weak health she moved herself and her collections to a house on the Cingel, one of the principal canal thoroughfares in Amsterdam. There she died in 1654, and her son, Lord Stafford, at once procured a nuncupative will in his own favour and proceeded to dispose of her collections at Amsterdam as quickly as he could. Meanwhile the representatives of the Howard family in England, the head of the family being a lunatic at Padua, were his brothers Henry Howard, afterwards sixth Duke of Norfolk and Charles Howard of Greystoke. They intervened on behalf of the family and sent Sir Edward Walker, Garter King at Arms, who had formerly been in the Earl of Arundel's service, to stop the sale. A number of pictures had, however, already been disposed of to the Spanish Ambassador in London, to Jabach, the Cologne merchant, and to the agent of the Archduke Leopold. A lawsuit ensued and an inquiry into the disposal of the countess's effects. A copy of these proceedings has lately been discovered in the Public Record Office by Miss Mary Cox, but the original papers cannot at the moment be traced. Among other details of extreme interest relating to the disposal of the Countess of Arundel's property, a complete inventory is given of the pictures and rarities in possession of the countess at the time of her death. It would appear that the lawsuit ended in a compromise, the remaining property being divided among her sons: Arundel House and its contents to the holders of the Arundel title, Tart Hall and its contents to Lord Stafford, whose name is connected with the site in S. James's Park to the present day, and another share to Mr. Howard of Greystoke.

The dukedom of Norfolk was revived for the above-mentioned Thomas, who was a lunatic at Padua, and again for his brother. On the failure of that line, the dukedom was again revived for the children of the aforesaid Charles Howard of Greystoke, whose line in turn failed, so that the dukedom came to the descendants of a still younger branch. During the transitions the remnants of the great Arundel collection suffered more than one dispersal by sales or inheritance, so that little remains at this day in the possession of the present Duke of Norfolk, as a direct inheritance from his great ancestor, the Earl of Arundel. In view of these circumstances it is of particular interest to note that one painting, the famous whole-length portrait of Christina, Duchess of Milan, by Holbein, can be traced as forming part of the Arundel collection from the days of the great FitzAlan, Earl of Arundel, through Lord Lumley at Lumley Castle, through the great Earl of Arundel, through the countess in her exile at Amsterdam, and through all the dispersals of the family property down to the day when it was acquired from the present Duke of Norfolk by the National Art-Collections Fund as a gift to the National Gallery.



# Notes on the Collections formed by Thomas Howard

INVENTORY OF PICTURES, ETC., IN THE POSSESSION OF ALETHEA, COUNTESS OF ARUNDEL, AT THE TIME OF HER DEATH AT AMSTERDAM IN 1654.

The following list of pictures and objects of art, forming part of the Arundel Collection in 1654, has been found in a bulky volume of proceedings in the Court of Delegates in the case of Arundel v. Stafford, now preserved in the Public Record Office.<sup>1</sup>

In September, 1641, Thomas, Earl of Arundel, the great collector, when waiting at Dover to conduct the Queen Mother to Flushing, made a will providing that his treasures should be declared heirlooms by a deed, which, however, was never executed. A few months later he and his wife escorted the Princess Mary to her husband, the Prince of Orange. From this mission the earl and countess never returned to England; the pictures and art treasures which they had left in England were sent after them, with few exceptions, in 1643.<sup>2</sup> The earl spent his time in travelling, and "patronized the arts", till he died in Padua in 1646.

After his death the countess remained in Holland, and died in 1654 in Amsterdam, in a house in the "Cingel", where she had but shortly removed from the "Beeregrafte". With her, at the time of her death, was her only surviving son, Lord Stafford, who propounded a nuncupative will in his own favour. This was disputed by the children of her deceased son, Henry, Earl of Arundel, and the list printed below forms part of the proceedings in the litigation.

The whole of the contents of the volume is a copy of depositions, etc., the originals<sup>3</sup> of which were authenticated by the magistrates of Amsterdam. These inventories were in the first place drawn up in Italian, and copied by some one ignorant of that language. As preserved at the Record Office, they are in a different handwriting from that of the remainder of the papers. On folio 678 of the volume is a copy of Cromwell's letter to the magistrates of Amsterdam, asking them to take Lord Stafford's oath upon the truth of an inventory, to be exhibited before them, of the goods, etc., of the Countess of Arundel. The inventory of the household goods (folio 692 d.) is dated 10 April 1655, and the copy attested 25 June, 1655. It immediately precedes the lists of pictures and objects of art in another hand.

Sentence was pronounced (folio 1347 d.) against the nuncupative will, and letters of administration granted to Lord Stafford; but it seems impossible to tell to what extent the collection was depleted, while the treasures were in Stafford's charge in

Amsterdam and Amersfoort; because not only is there evidence of his sale of pictures, jewels, etc. to the Spanish Ambassador in England, and of the sale and pawning of a considerable amount besides, but the records state that, when the inventory was taken, many cases were known to be standing in Lord Stafford's own room, which was locked at the time, so that none of its contents could be included in the list.

MARY L. COX.

[The inventory in the original manuscript, as transcribed with great care by Miss Cox, is evidently the work of a clerk unacquainted with the Italian language or the meaning of the words transcribed. Errors in transcript are so numerous, that it has been thought better to correct them, in so far as this can be done without altering the general text of the inventory. The names of the artists have been entered sometimes in the margin (in which case the clerk has been careless or uncertain as to the entry against which the name should be placed), and in other instances at the end of the entry; in each case the names are indicated in larger type, although this is not the case in the manuscript. For these alterations Miss Cox is not responsible.—L. C.]

12  
and 2 foreieri.

Casse con disegne tra gli quali  
sono 2 foreieri con disegni  
d'Architettura de Vincenzo  
SCAMOZZI.

Inventario.

N<sup>o</sup> Sig. con St. Giovanni.  
Una Mad: con N<sup>o</sup> Sig.  
il ritratto del Cavaglier Wyat.  
4 Evangelisti in quattro pezzi  
chiam. coro BLOMMART.  
Chiesto fanciullo tenendo in  
mano il mondo.  
portafogge. FRA: SEBASTIANO  
DEL POMBIO.  
Muto. Scavola. TINOTRETTO  
Mad: con n<sup>o</sup> Sig. & St. Giuseppe  
di man fiamengha.  
St. Cecilia. GUIDO RENI.  
Phillippo Melancon di man di  
LEA CRANACH.  
5 pezzi d'or. L'Avanti con oro  
Maniera di miniatura.  
Una Mad: in aquezzo con figure.  
Europa.  
Teste di N<sup>o</sup> Sig. TITIANO.  
Una testa di homo con Beretino.  
Bacchanalia di fanciuli.  
Una Venere con Cupido piu  
grande dal naturale di man  
de FRA: SEBASTIANO. Inven-  
tario di ME: DI LANCIOLO.  
Jedi di LONARDO DA VINCI.  
ritratto de Gio: della Casa.  
Veronica.  
ritratto d'una donna con  
gli mani giunti e un agato  
atacato al beretino.  
ritratto d'un homo vecchio con  
una catena doro tenendo nelle  
mani una Croce pendente da  
la Catena

HOLBEIN.

CARREGGIO  
ANDRI SCHIAUX.

GEORGE N.  
SOTTOCLIFF.

PARTIGIANO,  
C. E. G. G.  
HOLBEIN.



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ANDRE SCHIAUON.	Christo nel horto con L'angelo.	Maniera vecchia	5. teste messo insieme.
	ritratto di donna tenendo un	RAPHAEL D'URBINO	Monte Tabor disegno.
	bichiero con vino in mano		Testa de Donna. G.
	maniera fiamengha.		VECCHIO.
copia.	2 pezzi ritratto di Marito e		Mad : con tre figure. Maniera de
	moglie in Croion.		TITIANO.
	ritratto de LUCA D'HOLLANDA.	ROTTENHEIM.	Christo crucefisso, chiaro scuro.
	querella de Carnavale & quares-		Vitoria chiaro scuro.
	sima in aquazzo BREUGEL		Testa d'un Vecchio in aquazzo.
	VECCHIO.		Testa de donna con un serpente
Maniera fiamengha.	Nativita de N <sup>ro</sup> Sig <sup>r</sup> . Inventione		disegno in cornice. MICHEL
	da TITIANO.		ANGELO.
	Teste de N <sup>ro</sup> Sig <sup>r</sup> & la Madonna.		St. Sebastiano depinto sopra
BASSANO scizze.	St. Jeronimo & St. Agostino.		rame.
PAULO VAN VIANEN.	Un quadretto con unghari.	FRANCK GIOVANE	Pieta in aquazzo.
MICHELANGELO BUONARUOTA.	Janet con Ganimede.	PARMEGIANO.	le sept Art. liberali.
TINTORETTO.	ritratto di Alexandro Vitorio.	DAVID TENIERES.	Venere con Cupido.
PIERINO DEL VAGA.	Mad : con N <sup>ro</sup> Sig <sup>r</sup> St. Giovanni		2. pezzi, Drollerie.
	& St. Anna.		ritratto di homo con beretino
Titian, Pordenone	tre ritratti in un quadro.		rosso.
& Tintoretto.			ritratto del Sigr. Edward
			Howard.
HOLBEIN.	Venere de TITIANO dormendo	Maniera fiamengha Vecchia	SARACENO CAR. & VALL.
	grande del naturale.	HOLBEIN.	ritratto de Cromwell.
HOLBEIN.	ritratto de St Edward Gage.		ritratto del cont d'Arondell
JULIO ROMANO.	Hylas tirate dell' aqua da 3		Testa de 2 anni
	nimphe.	LUCA CHRONACH.	un quadro con Vascelli
RAPHAELL.	ritratto d'un pittore fiamengho.	Chiaro Scuro.	una Mad. con N <sup>ro</sup> Sig <sup>r</sup> .
LUCA D'HOLLAND.	{ St. Sebastiano.		St. Maria & Elizabetha.
HOLBEIN.	{ St. Christofano.		un quadretto piccolo con Vas-
	Disegno per Ornamento d'un		celli
	Camino.	Maniera Todesca.	pittura d'un pernice.
SEBASTIANO DEL PIOMBO.	Paese de . . . CARRATIO.		Test. de Mad. con, N <sup>ro</sup> Sig <sup>r</sup> .
LUCA VAN LEYDEN	ritratto de principe d'oria.		Disegno de Teste di Donna. A.D.
	un mad ; con N <sup>ro</sup> Sig <sup>ro</sup> & St.		(monogram).
	Bernardo.	ANDREA SCHIAUON.	Grotto dove lavorano de ferro.
TITIANO.	Venere & Cupido.		PARCINO DI P. MAX.
FRUITIERS.	ritratto de Marito & Moglie in		Christo morto disegnato sopra
	duoi quadri.		tavola.
MARTIN VAN VALCKENBORCH.	porta Croce in Miniatura.	Chiaroscuro de BREUGEL	4 pezzi.
	Chiesa in aquazzo.	CORREGIO	Testa de Puttino.
BASSANO.	Testa de Donna l'ANNA VECCHIO.		un quadretto con Vascelli.
TINTORETTO.	Moise con le pecore.		un quadretto de mano de BLOM-
	Donna Romana che porta aqua	LUCA CHRONACH	MAERT teste de Motoni et Altri.
	alla Crivia.	Man. Todescha	un quadretto con parecchie Santi.
	ballo de Puttini. PIERINO DEL	PARMEG :	ritratto di donna in profilo.
	VAGA.		Venere dormendo con due
VERONESE.	Teste disegnat de LUENA.		puttini.
VERONESE.	ritratto de gentildonna.	LUCA CHRONACH	Ballo de puttini disegno.
	altro ritratto de gentildonna.	Man. Todescha	David et Goliath.
	Paese con un Cavachet et una	PARMEG :	Un angelo.
	Donna & homini che tengono		St. Christofano.
	gli cavalli GIORGION.		ritratto d'homo
PARMEGIANO.	Donne chi se battono . . . aquazzo		St. Giovanni con l'agnello & un
LIGOTIO	ritratto d'un giovane.		cane.
CORREGIO	Coronatione della Madonna.	BARATTO	Teste de puttino ridende.
	Midas con 4 altre figure, prima	TINTORETTO.	St. Pietro.
	maniera disegno.		Pittura d'un Aurochs.
	Ritratto di John Cowpland.		Un Matto beuendo sedendo sopra
	Ritratto di Willem Cowpland.		un ovo.
	Cena Domini chiaro scuro in		Temptatione de St. Antonio.
	piccolo.		ritratto de Conrado Weys Patri-
	Testa d'homo FRANCESCO FLORIS	ALBERTO DURERO.	tio Augustano.
	Paese de . . . BREUGEL.		ritratto d'un vescovo de Bam-
	un angelo.		bergo.
	St. Agostino LUCA CHRONACH.	ALBERTO DURERO.	2 ritratti de donna in aquazzo
	Ritratto della Contessa d'Arondell	ALBERTO DURERO.	2 ritratti disegnati con lapis
	Madre del S <sup>ro</sup> Conte Vecchio.		negro.
	Disegno in cornice. HANS BOL.		Ritratto d'Erasmus Roterodamo.
	Frater Mathias in aquazzo. A.D.		Juditio de Paris.
	(monogram).		Ariosto Laurato.
RAPHAEL D'URBINO.	Disegno d'una donna Croion.	RAPHAEL D'URBINO.	St. Jeronimo Guercino da Cento.
	chiaroscuro de FRANCESCO		ritratto d'homo in Croion.
	FLORIS.	RYNBRANDT.	Testa d'homo in piccolo.
	Prospettiva del VECCHIO STEEN-		St. Giovanni.
	VEN.		Donne con capretto et fanciullo
LUCA D'HOLLANDA.	St. Cosmo & Damiano	POLIDORO.	ritratto d'homo pregando.
HOLBEIN.	2. Ritratti in un quadro col nome		PAULO VAN VIANEN.
	di Thomas Godsalue.		Juno nel Inferno.

# Notes on the Collections formed by Thomas Howard

PARMEGIANO.	<p>ritratto di Guillelmo principe d'Orange.</p> <p>Judith.</p> <p>2 Locusti.</p> <p>Philippo secundo in habito de Duca de Brabant.</p> <p>un quadretto con vascelli.</p> <p>Paesetti de RAPHAEL D'URBINO.</p> <p>Juditio de Solomon. GIORGION.</p> <p>Maria Magdalena Maniera de LUCA D'HOLLANDT.</p> <p>Disegne con parecchie Santi.</p> <p>bordello de PIETRO BALTENS.</p> <p>Festa de Contadini in aquazzo.</p> <p>Inventio de BRUEGEL.</p> <p>Disegn. de CARATIO la Mad., N<sup>r</sup> Sigr<sup>e</sup> St. Margareta and St. Agostino.</p> <p>Testa de donna disegnata d'ALBERTO DURERO.</p>	<p>Orpheo nel inferno.</p> <p>Una Mad: de QUINTIN MASYs con N<sup>r</sup> Sigr<sup>e</sup>.</p> <p>L'arme d'Inghilterra de HOLBEIN aquazzo.</p> <p>Una Mad: N<sup>r</sup> Sigr<sup>e</sup> S. Gioanni, St. Anna et St. Elizabetha.</p> <p>St. Luca depingendo la Mad.</p> <p>Testa d'homo disegnato da BRONZINO.</p> <p>8 ritratti de VAN DYCK—St. Bozzati [?].</p> <p>Una Mad: con N<sup>r</sup> Sigr<sup>e</sup> S. Gioanni et St. Giuseppe.</p> <p>Mad: con N<sup>r</sup> Sigr<sup>e</sup> in aquazzo.</p> <p>ritratto de donna con beretino &amp; pinnachie bianche.</p> <p>un quadretto piccolo de JERONIMO BOS.</p> <p>nella galleria.</p> <p>St. Sebastiano d'ANTONELLO DA MESSINA.</p> <p>St. Brigita aquazzo.</p> <p>il ritratto del Conte de Surry grande del naturale.</p> <p>ritratto di gentildonna con beretino in mano.</p> <p>Triumpho della Richezza.</p> <p>Triumpho della Poverta.</p> <p>Tomaso Moro con la sua famiglia Christo coronato con Corona de Spina.</p> <p>Assentione de N<sup>r</sup> Sigr<sup>e</sup>.</p> <p>Marsias Scortigato.</p> <p>St. Helena.</p> <p>St. Katherina.</p> <p>Gentildonna con un ragazzo.</p> <p>Susanna con le duoi vecchie.</p> <p>ritratto di un homo. TINTORETTO.</p> <p>il patriarcho Isaak dando la benediction a Jacop.</p> <p>bagno di Diana.</p> <p>pieta de CARATIO.</p> <p>Christo con gli duoi discepoli a Emaus.</p> <p>ritratto de gentilhomo Venetiano</p> <p>Christo morto con la Mad: Si gr<sup>e</sup> St. Francesco.</p> <p>ritratto di gentildonna.</p> <p>vaso con fiori.</p> <p>Ecce homo.</p> <p>Donna trovata in adulterio.</p> <p>ritratto di Bassano.</p> <p>prospettiva.</p> <p>circumcisione.</p> <p>S. Sebastiano grande del naturale</p> <p>Testa de St. Giacomo.</p> <p>Testa de St. Gioanni.</p> <p>Testa de St. Gioanni in un piatto.</p> <p>Un pastor fugendo BREUGEL in aquazzo.</p> <p>2 pezzi teste d'homo &amp; donna.</p> <p>1 angelo.</p> <p>Nascita d'Adonis chiaro scuro de MOSTARD.</p> <p>3 quadretti d'ANDREA SCHIAVON</p> <p>Pallas in piccolo.</p> <p>Un homo vecchio disegnato de RYNDBRANDT.</p> <p>Acis &amp; Galatea chiaro scuro.</p> <p>ritratto de RUBENS disegnato.</p> <p>Un paese Inventione d'ELSEHEIMER.</p> <p>homo ignudo.</p> <p>ritratto d'homo de mano d'ALDE GRAVE.</p> <p>Una dama tenendo una testa de morte piccola.</p>
LUCA D'HOLLANDA.	<p>ritratto d'homo.</p> <p>Un Mare de PORCELS.</p> <p>Un Juerno tondo.</p> <p>Un quadro con 3 vasi. Inventione del VIANEN.</p> <p>Un bordello in aquazzo.</p> <p>Feste delli dei disegno JOCHIM WTENWAE.</p> <p>Un homo ridendo tenendo un Bicchiero in Mano.</p> <p>L'angelo che aparisce alli pastori Paese de MOMPER.</p> <p>Un quadretto piccolo paese con hosteria.</p> <p>Paese MOMPER.</p> <p>6 Paesetti tondi BREUGEL.</p> <p>ritratto d'homo con berettino negro.</p> <p>ritratto d'Aretino disegno da RAPHAEL DE URBINO.</p> <p>ritratto de homo con berettino negro.</p>	<p>PARMEGIANO</p> <p>HOLBEIN</p> <p>TITIANO</p> <p>HOLBEIN</p> <p>HOLBEIN</p> <p>HOLBEIN</p> <p>BASSANO</p> <p>PAULO VERONESE</p> <p>TITIANO</p> <p>VERONESE</p> <p>TITIANO</p> <p>PORDENON</p> <p>PORDENON</p> <p>PORDENON</p> <p>TINTORETTO</p> <p>TITIANO</p> <p>BELLINO</p>
HOLBEIN.	Jane Seimour.	
HOLBEIN.	Testa de donna vecchia de BLOMAERT.	
	11 Scizze de VAN DYCK.	
	Paesetti de MARTEN VAN VALCKENBORCH.	
PARMEGIANO.	Fanciullo in aquazzo.	
GIORGION.	Un homo a cavallo.	
	3 Fanciulli di MABUSE.	
	Un ritratto de homo in profil, disegno de JAN VAN EYCK.	
VAN EYCK.	Testa de donna vecchia.	
HANS SEBALT BEHAM.	ritratto de 3 fanciulli.	
GEERHARDT.	bagno de Donne.	
	Vasetto de fiori.	
	Un paesadgio grande, poco importanza.	
	Resurrectione de Lazaro.	
	Apollo col Carro in aquazzo.	
	St. Catherina.	
	N <sup>r</sup> Sigr <sup>e</sup> Coronato con Corona de Spina A. D. (monogram).	
	Testa di donna H. S. B. (monogram).	
	N <sup>r</sup> Sigr <sup>e</sup> con 3 fanciulli.	
LUCA CHRONACHE.	Christo crucefisso.	
	Raducato de MOMPER CRISTO.	
	il piano della villa Hadrian.	
	Christo nell' inferno.	
	2 canci di PIETRO DEL VAGA grotesca con fanciulla.	
	un pezzo de HOLLANDT CRISTO.	
	homo dipinto in aquazzo.	
	Christo alla Croce con 3 altre figure. Cartone grande.	
	Maria Magdalena—ANNA ABEL.	
	SALTO.	
	Una Mad: con N <sup>r</sup> Sigr <sup>e</sup> .	
		ANDREA DEL SARTO
		BRUEGEL
		TITIANO
		TINTORETTO
		PORDENON
		SCHIAVON
		TITIANO
		TITIANO
		TITIANO.
		TITIANO.
		HENRY VAN CLEEVE.
		PARMEGIANO.
		PIERINO DEL VAGA.
		GIORGION.

# Notes on the Collections formed by Thomas Howard

	Testa d'homo disegnato d'ALBERTO DURERO.	Copia de VAN DICK.	ritratto d'un pittore.
	Testa d'homo vecchio.		Concerto de diverse personagie.
	St. Giovanni legendo.		batiglie fra Contadini & soldati.
	2 Libri dipinto sopra tavole.		paese con Montagne dove
	St. Ambrosio.		cavano il ferro.
	St. Augustino.		bagno de TITIANO non finito.
PARMEG :	fanciullo portando il globo de-		quadro con herbe et frutti con
	pinto sopra vetro.		une femina.
ROTTENHALMER.	Nozze de Cana in Galilea		donne con berettino & pennachio.
	disegno colorito.		il tutto con bene JERONIMO BOS,
	paese tondo inverno,		Carolo 5.
	quadretto con Vascelli.		Philippo Secondo.
	Una Mad: con N <sup>o</sup> Sigr St. Mar-	TITIANO	Margarite de Parma.
	garita St. Agostino disegno		Alexandro Farnese.
	CAR.		Gentilomo venetiano.
PAR :	St. Jeronimo.		Ecce homo. TITIANO.
	Una donna orando.		St. Catherina. RAPHAELL.
	Testa d'homo decapitato.		Tobia con l'angelo
	Testa d'homo. GUERCINO DA		Mad : COREGIO.
	CENTO.		Testa de Mad : COREGIO.
	il ritratto della Regina Elizabeth		Maria Magd : del SODOMA.
	in tappezzeria.		fanciullo. PARMEGIANO.
PALMA VECCHIO.	Testa d'una Santa.		St. Jeronimo. BASSANO.
	Testa de donna—maniera To-		Testa di donna. ANDREA DEL
	descha.		SARTO.
	Testa de St. Bernardo.		Ultimo Giudizio disegnato de
	ritratto d'Antonio de Leva.	FRA BARTOLOMEO	JEAN COSIN.
	Una Mad: piangendo.	LIONARDO	Christo porta Croce.
	l'heremito.	LIONARDO	St. Catharina in aquazzo.
	Testa de puttino in Croyon.		ritratto d'homo tenendo un fior
	Testa d'un Giovane BRONSINO		in Mano.
	disegnato.		2 gemelli.
	ritratto d'homo tenendo una	VERONESE	Musico. ANDREA DEL SARTO.
	lettera in mano sopra le quale		ritratto di gentilomo.
	e scritto 1508. fui in terra santa.		ritratto di donna.
	Testa de puttino in Piccolo.	GIORGION	ritratto di homo vecchio.
	3 pezzo piccoli con sacerdoti a		David con la testa de Goliah.
	la Greca.		Adoratione delli 3 Re, fatto per
	Christo con la Samaritano.		mano de KLEINER D'ANOU, Re
	chiaro scuro.		de Sicilia.
	St. Gio. Baptista con duoi apostoli		ritratto della Contessa d'Arondel
	de SPERANGLER.		Moglie del conte Philippo.
	10 Scudi de Legno & depinto et	TITIANO	ritratto della Infanta.
	lavorato con oro.	NELOTODA MODENA	ritratto d'Arostino.
	2 de ferro una essendo stato del	TINTORETTO	ritratto d'un fanciullo.
	Re henrico octavo.	TITIANO	ritratto di nobil Venetiano.
Burckmayer vecchio	6 basso relievo delle passion	BASSANO	Musica.
	Bronzo.		ritratto d'un Sigr. de Casa Ursino.
	5 figure ingiocchiato		ritratto de duoi sculptori.
	Philippe Secundo in Piombo et		Anunciata. VERONESE.
	depinto.	PALMA	St. Andrea messo sopra la
	Testa de donna.		Croce.
	Un quadretto con homini che		Mad : con N <sup>o</sup> Sigr. St. Gio : &
	fanno spille.		St. Catherina.
	2 helmi da ferro.	BROCKLANDT	Nativita de N <sup>o</sup> Sigr
	Copia de JORDAENS Nimphe &		ritratto de MICHEL ANGELO.
	Satiri.	GIORGION	fuga d'Egipto.
	Testa de St. Francesco.		Mad : con N <sup>o</sup> Sigr., St. Pietro &
	6 Teste de BREUGEL VECCHIO.		un vescovo.
	12 tondi dipinto da VAN	PARMEGIANO	Satira con Cupidine.
	CLEEVE		Christo Morto.
	2 quadretti con vascelli	PARMEGIANO	Cagnolino.
	5 tondi con d'herie de	CORREGIO	quadretto con vascelli.
	MOSTARD	ROSSO	Cristo nel horto.
Primiera maniera di	Un quadretto con 6 angeli.	PARM :	tre sorelle fatale.
CORREGIO	Un St. Sebastiano		ritratto d'homo con berettino
L. CRANACH	Testa di St. Gio. & St. Jeronimo.		negro.
GIOR:	Hercules & Achelous		Mad : con N <sup>o</sup> Sigr. St. Gio :
	Orpheo.		Maria Magd. St. Josepho.
	Ecce homo. CARATIO		Mad : con paese.
	Juditio de Paris		Orpheo. GIORGION.
	Un giovane con una fluta		St. Gio: tenendo un libro.
TINTORETTO.	6 pezzi di Cucina		Paese de MONTAN VAN CROM
	St. Giorgio		2 Angeli volando con Trombette
	Paese di TINTORETTO		de MONTAN.
TINTORETTO GIOVANE.	Gloria con molte figure.		quadretto con homini armati.
	Duchessa de Norfolk.		ritratto della Infanta Eugenia
	figliola con un Cane.		Clara.
	un'altra con ago et fila.		disegno grande. Christo a la
			Croce con molte figure.



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BELLINO	Venere con Cupido. Nascita de N <sup>r</sup> Sigr. 2 Vasi con fiori. ritratto d'homo che scriue. Christo morto. Mad: con N <sup>r</sup> Sr, St. Jacomo & St. Gioanni. ritratto d'homo con cornice d'oro. Morte della Madonna. Edwardo quarto Re de Inghil- terra. 2 Gentillhomini giocando alla schacca. St. Francesco. ritratto del Sigr Conte con Madama & Nepoti. una copia del detto. uno quadro con frati et monache. ritratto de Mr. Gage. L'angelo che apparisce agli pastori. Christo coronato con la Corona de Spine. Cena Domini. La Mad: PALMA VECCHIO. St. Gioanni decapitato. Nascita d'Ercole. quattro stagioni 4 pezzi. Le tre Re. Iola & Hercule. Vertu & Vitio. Ritratto de Paulo tertio con suo Nipote. Madonna et St. Jacomo che legge. Musica de tre Donne. Vaso con fiori. St. Elizabetha regina d'hongeria. Nascita de N <sup>r</sup> Sigr in argento con 2 pitture, l'annuntiatione e la resurrectione de N <sup>r</sup> Sigr. St. Gio: Baptista fanciullo con l'agnello. Una Mad: con una girlanda de fiori dipinto per SEIGERS. Coronatione della Madonna. Vaso de fiori sopra tavola. 2 vasi con fiori in aquazzo. Un Mad: con girlanda de frutt. et altri. Nascita de N <sup>r</sup> Sigr. Regina de Saba in miniatura chiaroscuro. Nascita de N <sup>r</sup> Sigr Miniatura col cornice d'amatiste. ritratto d'homo con beretino negro piccolo. ritratto de Gio: VAN EYCK de mano sua. ritratto de Bourbon. Madonna de PARMEGIANO con diverse figure. Madonna. Mad: ritratto de Paulo Veronese. il pastor bono. Erasmus de HOLBEIN. Testa de Morte con osse, St. Jeronimo in piccolo. P. VAN VIANEN Prophetia de STILLNICK GIO: VANE. Mad: BREUGEL VECCHIO Mad: de S. A.D. (monogram) Latona. Paolo de Declaracione Tom. Doctore John Chambers. il higholo de Tomaso Moro.	HOLBEIN  HOLBEIN HOLBEIN  MANTEGNA TITIANO PORDENONE PARMEGIANO  DEL SARTO MECCARINO VERONESE TITIANO JULIO ROMANO CORREGIO BASSANO  BASSANO SCHIAVON JULIO ROMANO PARMESANO  PIERFACINO L'ABATE GIORGION  TITIANO LIONARDO BASSANO DOSSO DE FERRARA  ANDREA SCHIAVON PORDENONE  JULIO ROMANO BELLINO RAPHAEL  PORDENONE  RAPHAEL  TITIANO PARMEGIANO  BARTOLO  PORDENON MABUGE	ritratta d'una Dama d'età de 40 anni con lettere <i>In all things</i> <i>Lord thy will be fulfilled.</i> ritratto d'un Musico. ritratto del Cavaglier Points. Una Madonna. Nativita de N <sup>r</sup> Sigr de man Vecchio. Christo nel horto CORREGIO. Mad: del SALVIATI. St. Agostino. Christo messo nella Sepoltura Musica. Christo Morto. Mad: HUGO DA CARPI. Nativita della Mad: Resurrectione de Lazaro. Venus et Cupido. Materisatione de St. Lorenzo Resurrectione de N <sup>r</sup> Sigr. Bagno de 3 Nimphe. L'apparitione del angelo agli pastori. Mad: Mad: Marte et Venere. Madonna. St. Maria Maria (sic) co iato del VERONESE doppo TITIANO. Porta Croce. St. Giorgio aquazzo. Christo nel horto. Mad: in Inceolo Materita di Musica. gruppo de Cavalli. Viaggio del Patriarcha Jacop. Adoratione delli 3 Re. Porta Croce. Angeli. CARRATIO dopo COR- REGIO. Giovane con una Giovane. Christo sopra l'asino. Giuditio de Salomone. Annunciata de TITIANO. Ritratto d'ALBERTO DURERO. Christo alla Colonna. Testa de Christo. Mad: con N <sup>r</sup> Sigr St. Gio: et St. Giuseppe. dosso a. Samsone. Maria Magdalena. Mad: de TITIANO con N <sup>r</sup> Sigr St. Gioanni & St. Catherina. Mad: con N <sup>r</sup> Sigr & St. Gioanni. N <sup>r</sup> Sigr PARMEGIANO. Mad. in piccolo Nativita di Christo. PARME- GIANO. Musica. Mad: CORREGIO. Nativita de Christo. Materisatione delli undecimille virgine. Attalanta & Melcager. Ecce homo. Marsias & Apollo. Christo alla Colonna. St. Margarita. historia de St. Paulo a Malta. Mad LIONARDO CORONA de Murano. Porta Croce. SODOMA. Testa di donna. Henricus Morley aquazzo A.D. (monogram). ritratto de Donna vecchia. ritratto d'homo pregando.
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(To be continued.)

# AN UNCATALOGUED SOLARIO

## BY SIR CLAUDE PHILLIPS



THE portrait by Solario reproduced on page 252 was, strangely enough, exhibited at the Winter Exhibition of the Royal Academy of the year 1881 as a work of Francesco Francia, and described as the likeness of Giovanni Bentivoglio of Bologna. What may have been thought and written in regard to this singular attribution at the time of the exhibition I am unable at the moment to say. That it did not find general acceptance is proved by the fact that the work has not been admitted into the category of portraits unquestionably by the Bolognese master, such as those in the Uffizi, the National Gallery and the Liechtenstein Gallery respectively. The ascription is, indeed, a preposterous one, and it is difficult to imagine how even in the days of the less exact criticism it could for a moment have been accepted. It is obvious, too, that the designation of this quiet yet alert juriconsult or functionary as Giovanni Bentivoglio the ruler of Bologna—the man whose marked features Francia more than once reproduced both in medal and painted portrait—followed the ascription to Francia and was but so much guess-work. Both names—that of the sitter as well as that of the painter—must be resolutely put aside. The panel was shown to me by Messrs. Christie with many others some weeks before the sale of Sir William Abdy's pictures, and I recognized it at once—no doubt to-day most unprejudiced students of Italian art would have done the same—as a fine production of Andrea da Solario's earlier time. With the reproduction before us it is hardly necessary to justify an attribution which has been very generally accepted and will, I venture to assume, commend itself to all who have made a special or even a general study of Milanese art. The powerful, exact modelling of the face, the reddish, or rather yellowish flesh-tones, the enamel-like quality of the painting, the light yet firm touch in the rendering of the hair, which is almost Dürer-like in incisiveness and mastery—the drawing of the broad, fleshy hand, the peculiar type of the beautiful landscape seen through the window—all these things supply proof, if proof were wanted, that we have before us a typical work of the greatest and most independent among the Milanese painters affected by Leonardo. For Solario, though his artistic education was received at Milan, and, like his contemporaries, he came within the shadow of the mighty Florentine, was not his pupil or direct imitator, nor ever slavishly copied the suave, mysterious smile or adopted his formulas in sacred subjects. He is, indeed, much more Milanese, even in his earlier phase, than of late years it has been the fashion to admit. The actual method, the style of draughtsmanship, the opaque flesh-painting, the comparative lack of fusion and envelopment, show him as regards technical grounding, no Venetian,

but a true Lombard. On the other hand, he adopts the Venetian standpoint in portraiture, and, judged by this branch of his art only, might not unfairly be styled *mezzo Milanese mezzo Veneto*. According to Morelli, Solario, then a man of thirty or thereabouts, went to Venice with his brother, the sculptor and architect Cristoforo (*Il Gobbo*), in 1490, and remained there until 1493. The direct influence on his art of Giovanni Bellini was, as I hold, small, and can be detected neither in the conception of his Holy Families nor in the characterization of his portraits. In these last the commanding influence of Antonello da Messina is recognizable, though at the same time it is to be inferred that this attraction was not exercised direct but through Alvise Vivarini, whose art as a portraitist is coloured through and through with that of Antonello. In the panel here reproduced the Alvise Vivarini influence is noticeable in the uncompromisingly severe modelling of the flesh and, above all, in the treatment of the long upper-lip and the mouth generally. During Solario's sojourn at Venice Alvise was, after Giovanni Bellini—central sun of the late *Quattrocento* in those regions—the man of the day, and one may fairly accept the inference that Solario came into close contact with him. Antonello's finest portraits were done in Venice some twenty years earlier than this Solario. Take for comparison not the famous *Condottiere* of the Louvre, not the *Portrait of a Young Man* in the National Gallery, which by some has been accepted as the Sicilian master's own likeness; but the precious little *Portrait of a Young Man* in the Kaiser-Friedrich-Museum, which in breadth and subtlety is superior even to these. I refer not to the panel No. 18A, which came from the Hamilton Palace collection, but to the No. 18, once in the Solly collection, which is an exception in the *œuvre* of Antonello, inasmuch as it shows at the back of the figure a peep of deliciously green, fresh landscape. Technically, it may be, there is an advance in some respects upon the Antonello portrait in Solario's masterly presentment of this resolute personage. Yet how infinitely greater is the Sicilian's grip on life, on the individual man! He underlines not only, or mainly, the most salient but above all the most significant traits of the human physiognomy, and presents it as a whole, with its depths to be interrogated and divined by the onlooker, but also with its own living personality that seems to interrogate, to divine in return. In the Solario we see before us a personage who, although by profession a man of peace, is resolved, aggressive, unyielding—a man in whom physical strength matches a mental vigour that advancing years have not abated. But beyond this it is impossible to go. The depths are closed to us because the Milanese master has not seen them; his representation is perfect, his interpretation



## An Uncatalogued Solario

goes but a little way. I may note here a point which should have been brought forward before—that is, the peculiar exquisiteness of the landscape revealed through the window to the left of the spectator. This in itself is so characteristic of Solario that it may be said to constitute a signature. We have at the National Gallery two superb portraits by him dating from different periods in his career. The one the *Portrait of a Venetian Senator* (No. 923), the other the *Portrait of Giovanni Cristoforo Longoni* (No 734). Between these I would place the newly identified Solario, which is inferior in character to neither, while in preservation it is superior both to the one and the other. Morelli believes the *Portrait of a Venetian Senator* to have been painted by the Milanese master at Venice somewhere about 1493 and holds that it reveals the influence of Giovanni Bellini. To me it appears much more nearly akin to the work of Alvise Vivarini, especially in the treatment of lip and mouth. The *Portrait of a Man* now under consideration must, in my opinion, be placed a year or two later than this, but certainly before 1500. It is more concise and masterly, more compact and complete than the considerably larger portrait painted in Venice, yet in characterization less distinctive and therefore less interesting. To the maturity of the artist (1505) belongs the presentment of the sleek, sly Milanese nobleman and lawyer, Cristoforo Longoni, a painting less incisive, more fused and enveloped, and an

interpretation of a higher refinement, if of a less demonstrative vigour. Morelli refers to three other portraits by Solario, all of them in Milan: one in the collection of Duke Scotti, a second in that of Count Castelbarco, and a third—of splendid quality—in that of the late Sigr. Crespi, who owned a number of representative works illustrating the Milanese, Veronese, and Venetian schools. In the Louvre is the imposing yet somewhat empty portrait of Charles de Chaumont (or d'Amboise), French Governor of Milan and nephew of Cardinal Georges d'Amboise. With the high approval of Morelli, and I believe of almost all special students of the Milanese school—among the dissentients being, however, if I remember rightly, Commendatore A. Venturi—this portrait, so familiar to all who pass through the Louvre, has been attributed, or rather has been confidently put down, to Solario. I must confess, all the same, that I have never been able wholly to convince myself of the accuracy of this ascription. In a line with this work, in the Long Gallery of the Louvre, are three of Solario's masterpieces, the *Crucifixion*, the *Vierge au coussin vert* and the *Head of S. John the Baptist*; and the more closely these are probed and examined the less do they afford evidence in support of the contention that the same brush is answerable for them and for the in many essentials different *Charles d'Amboise*.

## A NEWLY-DISCOVERED STATUE OF THE VIRGIN BY FREDERIC LEES

**T**HE revelation of an unknown masterpiece of sculpture representing the Virgin is now so rare an event that I need be at no pains to offer excuses for once more re-opening a well-known chapter in the history of art. The position which the subject of the Madonna and Child assumed throughout the Middle Ages was of very great importance, and it is always interesting to note the changes in treatment which it underwent as Christian Art developed under the protection of the Church. Referring to the art of the sculptor in particular, we find that it was about the middle of the twelfth century that a marked change took place in the direction of greater elaboration. From causes well known in the history of the Church, the Mother of Christ had become the object of a special cult, which was strikingly reflected in the sculpture of the period. In the earlier statues inspired by the works of Greek artists, the Virgin is represented seated on a throne, with the Infant Christ on her knees. Although crowned, her crown seems at first to emphasize the Divinity of her Son rather than her own eminence in the Christian hierarchy. Later works, produced when the cathe-

drals in the north of France were being rebuilt and placed under the protection of the Virgin, gave her all the importance and circumstance of a titular patron. She is no longer seated but standing. Her crown may now be regarded as possessing more personal significance, and her presentment is often that of the Regina Coeli. The petition "Ora pro nobis peccatoribus" now supplements the Angelic Salutation. On her left she bears her Son; in her right hand, when it is not extended as though to grant a blessing to her worshippers, she holds her lily or a bouquet of flowers; and on her face rests the calm expression of one receiving homage quite as often as the loving smile of a devoted mother. There are hundreds of these statues in France, dating from the twelfth to the fifteenth century, and nearly all are distinguished for their grace, their sincerity and purity of expression, and their simple yet strong beauty. Nevertheless, those which date from the first half of the thirteenth century should, according to the leading authorities, be considered as in the best style. At the end of the thirteenth century and at the beginning of the fourteenth were produced several of these





SCULPTURE OF THE VIRGIN MARY AND THE CHRIST CHILD, BY ANONYMOUS CARPENTIER, 15TH CENTURY, WOOD, LONDON, ENGLAND.

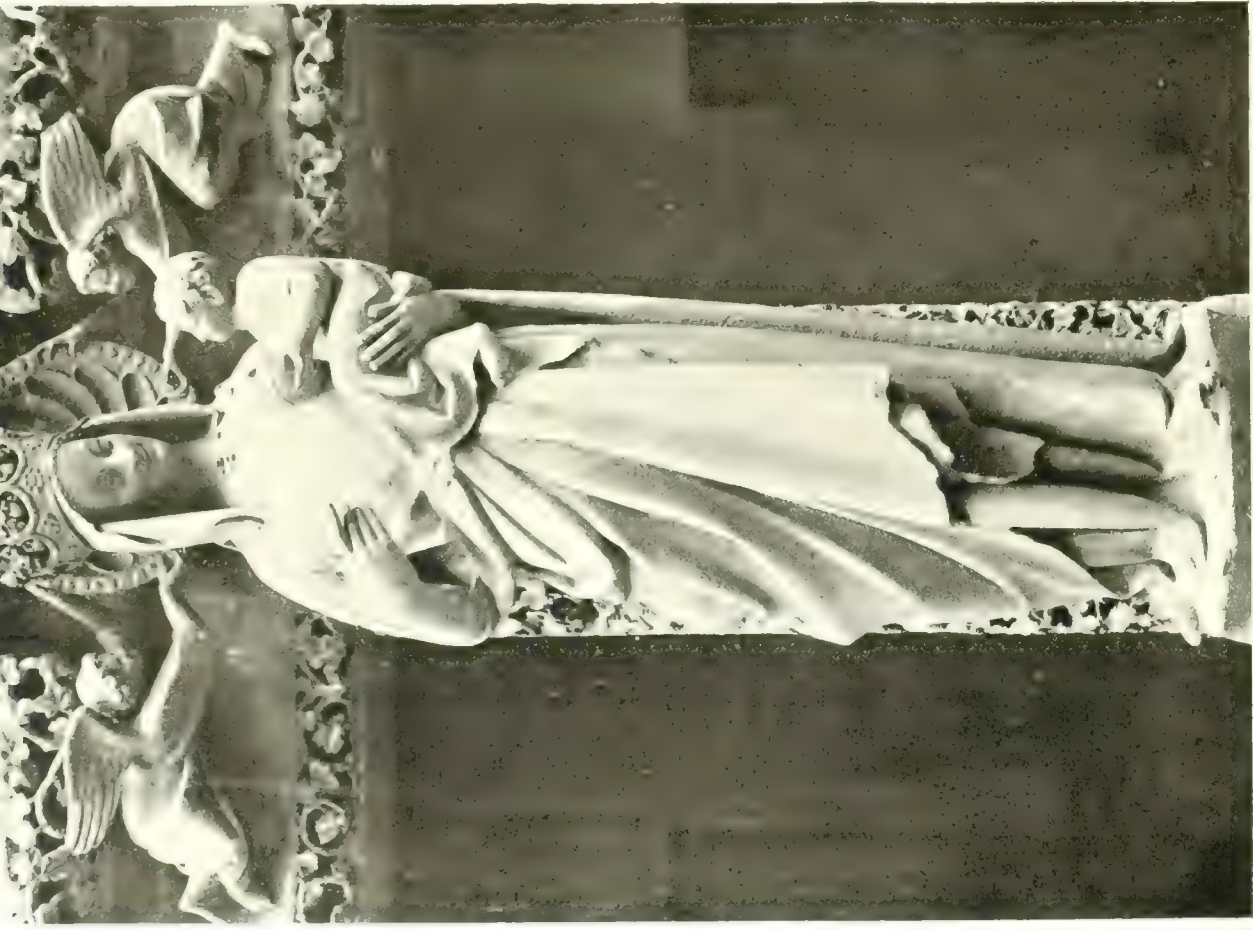








THE STATUE FROM THE SEMINARY AT MILAN, NOW  
IN THE COLLECTION OF MESSRS. F. D'ARCAVALLES  
PARIS



LA VIERGE D'ORLÈANS, AMIENS, CATHEDRAL



THE STATUE IN THE INTERIOR OF NOTRE  
DAME, PARIS



## *A Newly-discovered Statue of the Virgin*

works, which, for their grace and delicate naturalism, are veritable masterpieces. One is the well-known statue of the Virgin which now adorns the northern front of the Cathedral of Notre-Dame, in Paris, and until 1818 belonged to the church of S. Aignan. Another is the work which is attached to a pillar in the interior of the same cathedral [PLATE II]. A third is the *Virgin and Child* of the Cathedral of Amiens; I do not refer to the statue of the western front, which dates from the beginning of the thirteenth century, but to one of a later period which gives its name to the façade of the *Vierge Dorée* [PLATE II]. A fourth is the work of Claus Sluter (1404-1465) at the church of the Chartreuse de Champmol, near Dijon. A fifth, the exquisite beauty of which was hidden until quite recently within the walls of a French seminary, is the statue which is the subject of this article.

One would have thought that, in these days of ardent research and widespread knowledge, there was little left to discover in this species of art treasures. Yet, as the present case clearly shows, important additions can still be made to this section of the history of art. Until the Seminary of Meaux was secularized, this newly-discovered statue of the Virgin and Child had been known only to priests presumably more concerned with the ideas which it represented than with the form of their representation. No local historian even, proud of the architectural beauties of his district, seems to have noted its presence; no art-critic, searching the Ile de France for examples of the works of the celebrated school known under that name, had come upon it unexpectedly, and discoursed on its beauties. But when the Seminary of Meaux was taken from the Church, the masterpiece was restored to the world. A Parisian antiquary, immediately recognizing its great artistic value, purchased it, brought it to Paris, and placing it in his shop on the Quai Voltaire, awaited the arrival of the connoisseur who, he knew, would appear sooner or later. It was suggested at one time that the statue should be bought on behalf of the State, but purchasing committees meet only at certain fixed dates and are not always quick in coming to a decision, and the opportunity having been lost by public authorities, a private buyer had the perspicacity to avail himself of it. Thus, the *Virgin of Meaux*, surrounded by a fine collection of drawings by the old masters, now stands in the gallery of M. Emile Wauters, the celebrated Belgian painter, in the Rue Ampère, in Paris. Known as yet only to a few connoisseurs, it is my privilege to bring its beauties to the notice of a wider public, who, I do not doubt, will share the enthusiasm which this fine work has aroused in those who have already seen it. In the opinion of Dr. Vöge, one of the curators of the Kaiser-Friedrich-Museum of Berlin, the *Virgin of Meaux*

and the Virgin by Claus Sluter are the two finest works of the end of the fourteenth century now in existence; and after comparing the various well-known examples of the work of the school of the Ile de France, I have no difficulty in agreeing with his judgment. With the exception of the right hand, which was broken and skilfully remodelled at the time of the Renaissance, the *Virgin of Meaux* was fashioned, as Dr. Vöge has said, during the second half of the fourteenth century. Its height is 1.80 metres. The crown and the ornaments which adorn the dress—the buckle of the waistbelt and the jewel which attaches the mantle—are gilded, and traces of polychrome on the drapery show that at one time colour was used to enhance the beauty of the sculptor's work. The Virgin is represented, as usual, with the Infant Christ on her left arm, and, as in all the finest examples of such statues, her eyes are fixed on the Child. If we compare the attitude with that of a statue a little earlier in date, such as the Virgin of the western front of the Cathedral of Notre-Dame at Amiens, which I have already mentioned, we realize the immense strides which the school of the Ile de France had made during the second half of the thirteenth century. In the one case, Mary, whose right hand is extended towards her devotees, is looking, with grave face, straight in front of her; in the other, her whole attention is fixed on her little Son. Naturalism has indeed reached its highest expression in the *Virgin of Meaux*. Charming though the smile of the Virgin of the end of the thirteenth century at the Cathedral of Amiens may be, skilfully modelled though the heads of both Mother and Child certainly are, there is something, to my mind, very much more subtle in the masterpiece owned by M. Wauters. In the look with which Mary envelopes her Son, in the smile which hovers on her lips there is a shade of sadness which occurs in no other statue of the period. It is as though, in the midst of an outburst of motherly love, she suddenly foresaw her Child's future and knew not whether to smile or weep. Where the *Vierge Dorée* of the Cathedral of Amiens is superior is in the fine modelling of Mary's head and the marvellous execution of the draperies, which are arranged in beautiful broad folds; but I am inclined to the opinion that the Child of the *Virgin of Meaux* is much the more realistic of the two. In comparing the *Virgin of Meaux* with Sluter's magnificent work, it should be pointed out that the latter is not really in the style characteristic of the fifteenth century. It recalls a much more modern school of sculpture; and on looking at the draperies, the work of Germain Pilon immediately occurs to one. But although these and the adorable head of Sluter's Virgin suggest the charming grace of the Renaissance, the Child truly belongs to its epoch, and must be classed rather among the

## A Newly-discovered Statue of the Virgin

runder than the finer productions of the fifteenth century. This primitive rudeness is noticeable in a large number of statues of the Virgin of the fourteenth, fifteenth and even sixteenth centuries. Those of the churches of Rochefort and S. Galmier, in the Department of the Loire, may be cited as striking instances of the survival of the archaic style of the founders of the School of the Ile de France.

Now, there is nothing of this barbarism—if I may use the word—in the *Virgin of Meaux*. Like the two statues at the Louvre of Charles the Wise and Jeanne de Bourbon, which also date from the second half of the fourteenth century and are executed in a similar style and in the same kind of stone, it is a remarkable instance of the appearance of realism at an epoch when sculpture had not yet shaken off primitive traditions. The child in particular, with its grace of movement, its finely carved hands and feet, and its smiling face, although of the School of the Ile de France, seems to foretell the coming of that realism and subtle skill in the arrangement of draperies which characterized the work of certain Florentine masters. The modelling of the left hand of the Virgin is very much more artistic and true to life than the hands of the majority of similar statues of the Middle Ages, and there is nothing of that exaggerated prominence of the hip which is one of the characteristics of primitive works.

The statue which is on the pier of the northern front of Notre Dame de Paris, and even more especially a second work which is in the interior of one of the chapels, are also somewhat primitive in their style. The expression on the face of the

former is rather hard, but this is amply compensated for by the manner in which the drapery has been treated. The folds, which remind us of the draperies with which Raphael loved to envelope his figures, are exceedingly fine and denote great skill on the part of the sculptor who fashioned it, considering that this work dates from the second half of the thirteenth century. Unfortunately the Child is missing, so further comparison with M. Wauters's statue is impossible. As to the *Virgin and Child* in the interior of the cathedral, it possesses very great character, in spite of the fact that the Madonna's expression is hard, the draperies are thin and stiff, the Child is primitive in style, and the hands of both figures are large and badly modelled. It is absolutely lacking, however, in realism—in short, it is the antithesis of the *Virgin of Meaux*.

The school of the Ile de France, as Viollet-le-Duc has truly said, "appropriated and remodelled Byzantine art, did not absolutely neglect those scattered traces of art which we call North-European, but knew how to develop from all its foreign elements a unity in style, composition and execution." That so fine an example of that school as the *Virgin of Meaux* should not yet be on view in public galleries for the benefit of students is a matter for regret. But I understand that the want will soon be partially supplied. A cast will shortly be taken, thanks to the generosity of an American amateur, who is anxious to see a copy in the Metropolitan Museum of New York, and in all probability other copies will at the same time be placed in other galleries of comparative sculpture in the great art-centres of Europe.

## LACQUER WORK IN ENGLAND—I. ORIENTAL LACQUER BY HERBERT CESCINSKY

IT is necessary, before we consider the development of lacquer decoration as applied to English furniture, during the latter half of the seventeenth and the early part of the eighteenth centuries, to define the terms to be used, as otherwise some confusion may result. The name "lacquer" has a dual meaning, even at the present day, indicating a varnish-colour decoration for furniture, and a protecting coating of shellac and other ingredients applied to brass and silver to prevent tarnishing. The term is used during the eighteenth century in the latter connexion only; thus, according to "The Present State of England" dated 1683, the "ingenious Mr. Evelyn, of Says Court, near Deptford" is referred to as being the first to introduce "lacquer varnish" into England in 1633<sup>1</sup> which in "imitating the gold colour, has saved much cost formerly bestowed on the gilding of coaches".

When the fashion for lacquer reached its height,

<sup>1</sup> At the date the diary was thirteen years old!

early in the eighteenth century, the name "lack-work" was sometimes applied, but the general term in use was "japanning",—sometimes spelled "japaning" or "jappanning"—the derivation of which is obvious. Chippendale refers, in the explanatory text to the first edition of the "Gentleman and Cabinet Maker's Director" (1754), to certain of the illustrated designs as being "intended for Japan", although at this date the term had begun to have a wider significance. During the latter half of the eighteenth century, furniture, the wood of which was completely covered with varnish-paint, whether left plain or decorated, was referred to as "Japanned", and this use of the term has survived to the present day, where common kitchen, or inferior bedroom furniture, roughly grained and varnished, is known in the trade as japanned. The term lacquer, however, has acquired such a definite significance that it will be as well to retain it for the present purpose, although the foregoing explanation is not



## Lacquer Work in England

without its use, to avoid the charge of confusing terms.

Lacquer decoration is of purely Oriental origin and of considerable antiquity. The art appears to have been known and practised in China before the Christian Era. The gum of native trees—*Rhus Succedanea* or *Rhus Varnicifera*, both varieties of the Sumach—is exuded at certain seasons of the year when the bark is pierced, and while in a fluid state is flowed on to wood. It hardens in a few days, on exposure to the air, and when thoroughly dry it cannot be affected by even powerful solvents, such as spirit of wine. The decoration of these lacquered surfaces was effected in various ways. In China the ornament was traced in gold, in very low relief, whereas in Japan figures were modelled in a raised gesso and then gilded. In fine examples, portions of the design were sometimes inlaid with solid gold, which was burnished with a hard stone tool. In the lacquer work from Korea, the lacquering was done in several processes, the first coating—usually a black ground—being cut or incised, a second layer, in various colours, being applied so as to emphasize, but not to fill up, the incised work. This cut lacquer was usually described as “Bantam work” during the early eighteenth century, Bantam being the name of a trading station of the Dutch East India Company in Java, where this work was collected for export. It was abandoned in 1817, when the settlement was removed to Sirang, nine miles inland. When the fashion for lacquer work engendered an important industry in England to meet the demand, this cut lacquer was also imitated, but the methods adopted differed very materially from those of Korea, as we shall see later.

Untouched specimens of either Chinese flat, Japanese raised, or Korean “cut” lacquer are exceedingly rare, if we exclude those specimens of European cabinetwork which were sent to the East in the tea-ships to be lacquered. There was no attempt made at any departure from the Chinese forms, at this date, and the pieces produced were ill-adapted, either in form or purpose, for use in English mansions. The usual plan was to import large panels, which were cut up here, to form screens or cabinets. In “A Treatise of Japaning and Varnishing”, by John Stalker of the “Golden Bull” and George Parker of Oxford, published in 1688, which is usually referred to as a text-book on the subject of English lacquer, and of which we shall have more to say later, the authors instance “Some who have made new Cabinets out of Old Skreens : and from that large old piece, by the help of a Joyner makes little ones, such as Stands or Tables, but never consider the situation of their figures, so that in these things so torn and hacked to joint a new fancie you may observe the finest hodgpodg and medley. . . .” That this practice of cutting up large panels was extensively

followed is evident from a study of examples such as the screen and cabinet illustrated in the accompanying PLATE. In the first the folds have been roughly cut with a saw, and the edges merely daubed with black varnish-paint. The top and outer edges are finished as smoothly as the faces of the panels. The ornate cabinet is an even more evident instance of this practice. Here the doors and the fronts of the drawers have been cut without any reference to the design, “torn and hacked to joint a new fancie”, the result being a “hodgpodg and medley”.

From 1670 to 1695 these square cabinets and tall screens appear to have been the only lacquered pieces which were known ; they were probably the only forms which were possible of construction from the large Chinese and Japanese wall-panels which were imported at this date. These specimens of Oriental lacquer were highly esteemed, and figured in the inventories of the time for large sums. A wealth of elaborate carving and gilding was lavished on the stands of these square cabinets, and although the pierced and engraved lock-plates and hinges are nearly always of English workmanship, they were evidently based on Chinese originals, as, in certain rare instances, cabinets are to be found where the hinges and lock-plates are of Japanese or Chinese workmanship. The writer had a cabinet of this kind in his possession where the metal-work was of gilded copper, very thin and flimsy, according to our notions, and where the doors and the fronts of the drawers inside were completely lacquered on the faces and edges, the sides of the cabinet and the interior of the drawers being of English work. It is difficult to say whether the hinges, which were undoubtedly of Chinese workmanship, were copied from English models or no. The unnecessary number of the hinges on each door suggests an Oriental rather than an English origin for the custom. The strong similarity of the lock-plates on these square cabinets suggests a slavish copying of the one original, more indicative of China than England.

Although complete pieces, such as grandfather clock-cases, were sometimes sent to the East in the tea-ships to be lacquered, such examples are so rare that the custom could not have been a general one. The East India Companies of England, Holland, Portugal and Sweden were frequently engaged in open warfare with each other at this period, and the time taken in the outward and homeward voyages, and other dangers and vicissitudes attendant thereon, must have been so great, that the venture was too hazardous to have been risked with any hope of commercial success. From five to ten years was no extravagant allowance of time between the dispatch and the return of such a piece as the clock-case illustrated in the PLATE. This case has a ground of the imperial yellow Chinese lacquer, and the whole piece is covered

## Lacquer Work in England

with figures and Chinese forms, executed with extraordinary minuteness. This William Webster clock recently changed hands for 250 guineas, which gives some idea of the present-day value of such a specimen.

It is unsafe to attempt any classification of lacquer pieces imported into England during the eighteenth century, from the countries of their origin—China, Japan, Korea, etc. Had the workmen of each confined themselves to the one particular method of workmanship, such classification would have been of great value; but this, unfortunately, is not the case. The earliest flat lacquer was undoubtedly of Chinese origin, and in the desire to establish a distinction between this and the "raised" and "cut" lacquer, the two last were described as "Japanese" and "Bantam" work respectively, whereas, in many instances, these "raised" and "cut" specimens were equally of Chinese origin. To the careful student of Chinese, Japanese, Korean and even Javanese decorative forms, the lacquer work of each is quite distinct; but although Oriental lacquer may be roughly subdivided into "flat", "raised" and "cut", these must not be held to distinguish the handiwork of differing nations, but merely different expressions of the same craft. Each of the above may be further subdivided into colours of ground, although the gamut is much more restricted, as far as pieces imported into England during the late seventeenth and early eighteenth centuries are concerned. The usual ground-colours are black, yellow and silver; red, although fairly common in the case of English lacquer, is rare in original imported pieces. The decoration is usually in gold, plain or etched with the needle, in the flat or raised lacquer, but in the "cut" lacquer specimens a wide range of colours is often attempted, white, green, blue, yellow and red being frequently found on the same piece.

The lapse of centuries has affected Chinese and Japanese lacquer methods very little, if at all. While pottery was evolving in a comparatively rapid degree, the same lacquer grounds—black, coloured, metallised, or sprinkled—and the same character of ornament were repeated on succeeding examples with little modification. Towards the latter part of the seventeenth century, when


European commercial methods began to pervade the East, we find an evident attempt to conform to Occidental fashions, apart from the actual European pieces which were specifically sent to China and Japan to be lacquered. The decorative value and wonderful permanence of the Eastern lacquer was highly appreciated in England at this date, as is shown by the large sums for which fine pieces were sold during the early eighteenth century. The relief given by lacquer to sombre oak and walnut, and its harmonious effect with mahogany or satinwood caused the lacquer pieces from China and Japan to be greatly prized. Unaffected by acids, solvents, or atmosphere, they retained their original character for centuries.

The appreciation of the qualities of Oriental lacquer engendered a wide fashion, both for the decoration and for the Chinese style in the designing of furniture, although, curiously enough, the two were seldom combined, lacquer-work being applied to characteristically English forms, and pieces in the "Chinese Tastes" being made from mahogany, varnished and polished in the usual way, with no attempt made at lacquering or "japanning". Although Chippendale refers to certain of his designs as being suitable for "Japan", these designs are in his Gothic rather than his Chinese manner, and pieces of lacquered furniture in the Chippendale style are exceedingly rare. The Chinese bedroom at Badminton is an exceptional instance.

The demand for lacquer pieces soon exceeded the available supply, and the Chinese and Japanese pieces began to be imitated in Holland and England—in the former country mainly to supply the English market. The date of the earliest English lacquer is very obscure, too much authority having been attached to such treatises on the art as the work of Stalker and Parker, before referred to, published as early as 1688. The consideration of the value of this and other books on the subject will have to be reserved for a future article, but it is necessary to form an exact estimate of their practical value before proceeding with the history of English lacquer work, and with an account of the methods of the lacquer worker at different periods during the eighteenth century.

## NOTES ON PICTURES IN THE ROYAL COLLECTIONS—XXII BY LIONEL CUST

ON A SUPPOSED PORTRAIT OF LOUISE  
DE LA VALLIÈRE AT WINDSOR CASTLE

HREE years ago an interesting biography was published by M. Jules Lair of that frail but attractive heroine, Louise de la Vallière,<sup>1</sup> which has passed through several editions. An English translation has since been published which

has met with similar success.<sup>2</sup> Both the French and English editions are illustrated by numerous portraits, some of great interest. With reference

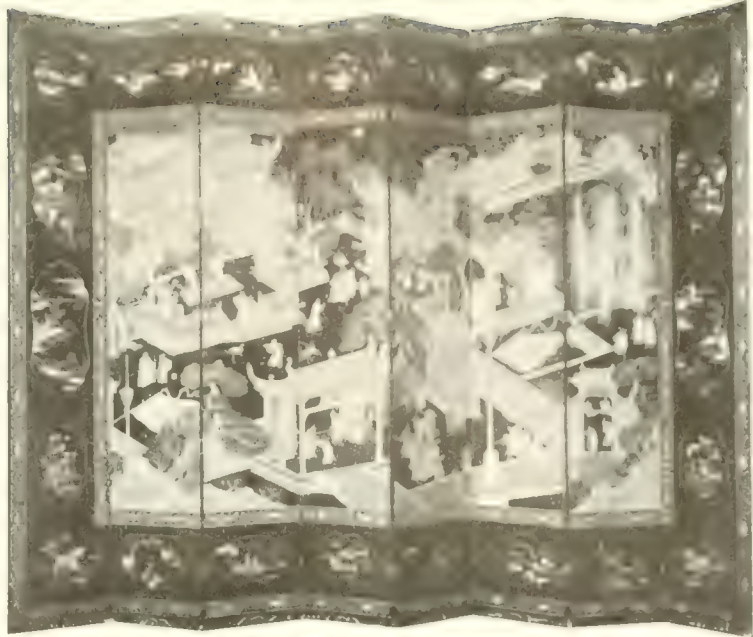
<sup>1</sup> *Louise de la Vallière et La Jeunesse de Louis XIV.* d'après les documents inédits par J. Lair, Membre de l'Institut. Paris: Librairie Plon, 1907.

<sup>2</sup> *Louise de la Vallière and the Early Life of Louis XIV.* By Jules Lair. Translated from the fourth French edition by Ethel Corban Mayne. London: Hutchinson and Co.





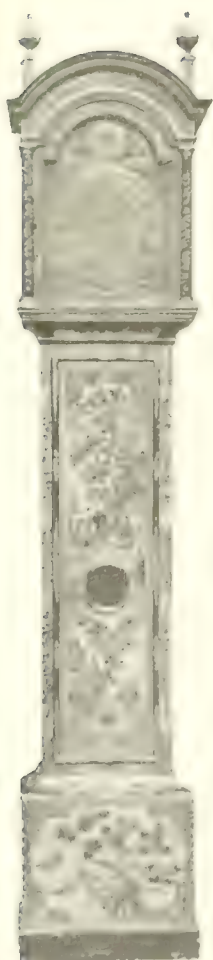
CHINESE JAPANESE CUPBOARD - CALLED  
ANOTHER ENGLISH JAPANESE



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THE QUEEN OF HEAVEN, CATHARINE OF ARAGON, AND HER TWO CHILDREN. BY  
 ANTHONY VAN DYCK.



ANNE BOLEYN, QUEEN OF ENGLAND, WITH HER TWO CHILDREN. BY  
 ANTHONY VAN DYCK.



## Notes on Pictures in the Royal Collections

to two of the illustrations, I had been in correspondence with M. Lair which was interrupted by his death shortly after the completion and publication of his book. This correspondence related to two portrait-groups, one at Versailles and the other in the collection of the Marquis d'Oilliamson, both attributed to Pierre Mignard, which M. Lair published and sought to establish as the portraits of Louise de la Vallière and her two children by Louis XIV, Mdle. de Blois and the Comte de Vermandois. These portrait-groups are very well reproduced in the French edition and very indifferently in the English, and it is therefore to the French edition that students of iconography should have recourse. Such students will hardly fail to recognize the impossibility of accepting the identity of the lady, painted by Mignard, in the frontispiece to the book with that in the two portrait-groups aforesaid. The former agrees with the engraved portraits of La Vallière and may safely be accepted as an authentic likeness. One of the other portraits possesses all the accessory attributes of a princess of the royal house of France, a distinction to which no mistress of Louis XIV, however high in favour, could ever have been allowed to make a claim. Taking the portrait group at Versailles first, this painting, which is no longer on public exhibition, is a copy by Jean Murat from a similar portrait group at Windsor Castle. The Windsor version was acquired in 1848 by Queen Victoria from the collection of King Louis Philippe at the Château d'Eu under the name of Henriette, Duchess of Orleans and her children. It had for some time been known that this group could not represent the daughter of Charles I and her two daughters, since the children represented are a boy and a girl, and the lady has no resemblance to the *Madame* of English birth. The copy at Versailles, however, had been correctly named Elisabeth Charlotte de Bavière, Duchesse d'Orléans, with her son, Philippe, afterwards the notorious Regent, and her daughter, Mdle. de Chartres. This princess, who succeeded Henriette as Duchess of Orleans, is the famous *Madame* of the Letters, *La Palatine*. Later in life she became fat and

gross in appearance, almost grotesque, as depicted in the well-known portrait by Largillière. At the time, however, of her marriage to Monsieur, the Palatine princess was by no means unattractive in appearance, as befitted the granddaughter of Elizabeth of Bohemia, although she was quite of a different type and build to her cousin and predecessor, Henrietta Stuart. Her likeness at this period is preserved in a painting at Versailles and in portraits engraved at the time. A comparison of these with the lady in the portrait-group at Windsor is convincing enough as to her identity with the Palatine Duchess of Orleans, apart from the support given by the royal mantle of fleur-de-lys and other accessories.

The same lady and the same children appear in the portrait-group belonging to the Marquis d'Oilliamson, at the Château de Saint Germain l'Angot, near Falaise, and it would seem that it was a traditional identification of this group with Louise de la Vallière and her children which impelled M. Lair to the false step of questioning the authenticity of the paintings at Versailles and Windsor. In the d'Oilliamson painting the discrepancy of likeness between this and the engraved portraits of La Vallière is even more marked perhaps than in the Windsor picture. The princess and her children are a few years older than in the Windsor picture, and the group is of a more domestic nature, the royal attributes not being present. The identity of the persons in these groups is accepted by M. Lair and need not be questioned, but whereas M. Lair sees in them the likeness of Louise de la Vallière and her children, it may be asserted with some confidence that the three groups, Windsor, Versailles, and d'Oilliamson, all represent Elisabeth Charlotte, Duchess of Orleans and her children, Philippe, afterwards Duke of Orleans and Regent, and Elisabeth Charlotte, Mdle. de Chartres, afterwards Duchess of Lorraine. In the case of the d'Oilliamson version this would seem to be corroborated by the statement made by M. Lair himself that the picture was given to the D'Oilliamson family by the Regent himself in 1720.

## NOTES ON VARIOUS WORKS OF ART

### ON A PORTRAIT OF SOPHIA DOROTHEA OF ZELL

IN the series of portraits belonging to the royal houses of Great Britain and Brunswick, one portrait is nearly always lacking—that of the ill-fated Sophia Dorothea of Zell, consort of King George I, then electoral prince of Hanover. This deficiency is due to the vindictive conduct of the elector, after the tragedy of Königsmark, since the princess was not only condemned to solitary exile in the remote castle of Ahlden, but her husband ordered every portrait of his wife to be

collected and destroyed. It is not likely that any portrait of importance survived, but portraits claiming to represent the unfortunate princess are in the National Museum at Zell, near Hanover, and in the collection of the Duke of Cumberland at Gmünden. These are the only two portraits which seem to have any claim to authenticity. In recent years a portrait has been discovered in the private possession of a German family, which purports to be a portrait of Sophia Dorothea as a child, painted by Sir Godfrey Kneller, and given originally to the family in return for some service to the Court. It

## Notes on Various Works of Art

is more probable that a portrait of the princess as a child should escape the vigilance of the destroyer. We give, therefore, a reproduction of this portrait, in order to help in the elucidation of what may be a matter of historical interest. LIONEL CUST.

### A FURTHER NOTE ON GOWY

To the notes on the painter Gowy, printed in one of your recent numbers,<sup>1</sup> I may add the following: In the Menke collection of Antwerp, sold in 1903, there was a *Prometheus in Chains on the Caucasus*,

<sup>1</sup> *Burlington Magazine*, Vol. XVII, p. 300 (Aug., 1910), Vol. XVIII, p. 236 (Jan., 1911).

## LETTER TO THE EDITORS

### TUDOR DOMESTIC ARCHITECTURE

To the Editors of THE BURLINGTON MAGAZINE.

GENTLEMEN,—In your review of Messrs. Garner and Stratton's "Domestic Architecture of England during the Tudor Period"<sup>1</sup> are two statements which may be questioned. The first is that the earliest occurrence of a "long gallery" was at the Vyne, Basingstoke, completed in 1525. The long gallery in the building from which I write appears to have been built earlier than that. Allington Castle was purchased by Sir Henry Wyatt in 1492. It appears to have been in bad repair at the time. Wyatt restored it throughout. Originally it consisted of a single courtyard, and the only way of passing from one side to the other was through the open air—a very inconvenient route, especially from first-floor rooms. The first addition Wyatt made (judging by the architectural detail) was a cross-building dividing the courtyard in half. Through its ground floor went an archway, and there were offices beside it. The first floor was a long gallery. It must have been built by 1500 at latest. It was burned down about 1820, so that only the ground floor remained; but several sketches and engravings of it exist, and there is a note in the Maidstone Museum that "the ceiling was ornamented with oak mouldings arranged in octagon forms on the white stucco". The room was of moderate dimensions, about 65 feet long by 13 feet wide. Here, then, is an

<sup>1</sup> Vol. XIX, page 242 (July, 1911).

## REVIEWS AND NOTICES

NIETZSCHE AND ART. By ANTHONY M. LUDOVICI. Constable, 4s. 6d. net.

NIETZSCHE has left behind him an even more important legacy than his works—the challenge to interpret him. He says somewhere that this challenge is the most important part of a philosopher's contribution, and the dictum is certainly true of himself, whatever may be the case with other philosophers.

a painting evidently based upon the drawing of Rubens, formerly in the collection of King William II of Holland. The body of the Prometheus shows, besides, a very close resemblance to the *Hippolytus* of Rubens. The signature of this picture ran as follows:—

"J. P. Gouvi pinx(it).  
P. P. Rubens inv(enit).  
F. S(nyders) aq(uilam) p(inxit)".

The painting is mentioned by Rooses in "L'Œuvre de Rubens", III, p. 153, and reproduced in the catalogue of the Menke sale.

M. H. BERNATH.

instance of a "long gallery" of earlier date than that of the Vyne.

The second questionable statement is that the statue of Charles I at Charing Cross is "the only public statue in London that can claim to be a work of art". What about the statue of James II, by Grinling Gibbons, now on the S. James's Park side of the Admiralty?

Yours faithfully,

MARTIN CONWAY.

Allington Castle, Maidstone.

Our reviewer replies as follows:—

I gratefully acknowledge Sir Martin Conway's corrections. The first instance, however, which he quotes goes rather to show that my error was that of understating my case than otherwise. I mentioned that the "long gallery", a feature usually associated with Elizabethan house-planning, was in point of fact of earlier introduction, and I named the Vyne (1525) as evidence. In adducing an example of some five-and-twenty years earlier at Allington Castle, Sir Martin only strengthens my argument.

As to the statue of James II, I confess I had for the moment forgotten it, thrust away as it is in its present obscure position. But even had I remembered it, I submit that it is not worthy to be named in the same breath with Le Sueur's achievement; the affected costume and the Macready pose of Gibbons's figure entitling it to rank less as a work of art than of artifice.

For he was before all things an aggressor, an iconoclast breathing defiance and destruction, and many of his critics never get beyond this primary aspect of his message. Nietzsche's challenge has been widely taken up: rather too widely in fact, and there has been plenty of vapouring on the subject. There have also been many refutations. The philology on which he based so much of



his ethical criticism has been proved erroneous, his historical science has been shown to be inadequate, his constructive ideas have been convicted of self-contradiction. In spite, however, of his foes and also of many lamentably indiscreet friends, Nietzsche lives and will go on living. For he brings in his hand the one gift which humanity needs and must have, the gift, the temporary obscuration of which is the cause of our "present distress"—or, at least, gives it its occasional quality—the gift of Faith. Up and down Europe in every class of life are men to-day, who know everything but this—how to live, and they do not know how to live because they have no faith. The faith which Nietzsche offers is, indeed, very different from the Faith in which our civilization was born. That Faith is now in its agony like the irremediably decadent society which it has produced. Christianity survives legitimately only in the semi-conscious brains of the simple. It ultimately comes to mean faith in the non-human: religiously speaking in God, intellectually in knowledge; in something, that is to say, which is what it is independently of human effort. The decadence of the Greeks who are, on the whole, with the modern French, the wisest interpreters of life, began with the rationalism of Socrates whose pertinacious and childish questionings bored through the life of the great tree of Athenian culture. In modern times men of science who think themselves completely purged of all Christian sentiment and belief, are really dominated by both, for the conception of objective truth is but the shadow of Theism, and the self-sacrifice with which these men pursue it is no other than the mood of the saint on his pillar and the martyr at the stake. For their ideal involves, by its recognition of an absolute value in the non-human, the ultimate sacrifice to its fetish of the spirit of man. Nietzsche's faith, on the other hand, is faith in that spirit. It is not by accepting with humility and resignation (which are but fine names for poverty of mind and indolence), the limitations that he finds at every turn across his path that man advances, but by overthrowing them and thus proceeding from strength to strength in the long process of self-achievement. And the more resolutely he refuses to bow the knee to the nature, which, after all, is but the creation of his own mind, the more surely does he enter into the joy of the terrible adventure of human experience. Nietzsche's views on art—he can hardly be said to have had a formal æsthetic—are closely connected with, are indeed one aspect of, this general view of the problem of life. The problem in its totality, as we see it, is incapable of solution in ethical terms, whether ethics be held independently or as a department of theology. Nor can any solution in terms of our sentimental sensibility be conceived. The Socratic method

reinforced by the latent rationalism of Christian theology has at least established that for all competently informed intelligent people. But the world may be, and frequently has been, considered in a totally different way. *i.e.*, as an æsthetic phenomenon. It is possible to contemplate it, or parts of it, in such a way as to attain a supreme æsthetic joy in its contemplation. In pre-scientific times man instinctively did so and drew from his contemplation a "life-enhancing" mythology. "Think of the joy" says Mr. Ludovici, "that must have spread through a wondering people like the Greeks, when they were told that Earth, as the bride of Heaven, and fertilized by his life-giving rain, became the mother not only of deep eddying Ocean, but also of all that lives and dies upon her broad bosom!" Such a view of things as this was only an explanation in the sense that it reduced the distant and unfamiliar to familiar terms; there never could have been any "evidence" for it as Science understands the word. People could not have argued that it was true or not true, probable or improbable. It was a direct creative vision. Man is older than he was, and now such an original vision is the privilege of the creative artist alone. But he is gifted to express it in such a way that all who are capable of it may share it by contemplating his work. This faculty of creative vision and execution is called by Nietzsche the Apollinian faculty. The arts produced by it are Sculpture, Painting, and Epic Poetry. The Apollinian man escapes pessimism by the contemplation of this imaginary world of beauty which he has created himself in full consciousness of its unreality, of its "untruth". His mood which results from his consciousness of his own absolute supremacy as an individual grows more complex when he perceives that in so far as he is an individual, he is a Will or rather a part of the general Will of the Universe. Then he begins to identify himself with everything that lives and suffers. He thus reaches what Nietzsche calls the Dionysiac mood. Of this mood the supreme expression is music, expressing according to Schopenhauer the Eternal Will incarnate in nature. This communion with universal suffering inclines the thinker at first to pessimism, the stage at which Schopenhauer remained, but he soon realizes that the death of the individual does not affect the eternity of the Will, and so emancipates himself. Such, very briefly is Nietzsche's doctrine of art, and Mr. Ludovici has expressed it with great clearness and aptness of illustration in the volume before us. Some of the applications which he makes of it are not a little disputable. That a democratic Society is necessarily a bad ground for art to grow in is, we think, particularly disputable. One should not take the rhetoric of democrats too seriously. When they speak of removing the inequalities of men they do not really (if they are philosophers) mean more



## Reviews and Notices

than removing those artificial equalities that mask and render impotent the true inequalities of human nature. Aristocrats, for instance, are bound together in the purely artificial equality of their class which may go far to destroy their natural inequality vis-a-vis of each other. Here, then, the individual is so far lost. In Anatole France's words "we cannot do without the co-operation of all men in the exploitation of the Kingdom of Man". As Mr. Ludovici well knows, it is to that great task that the whole philosophy of Nietzsche reduces itself. And this is why we hail in it the faith of the future.

A. L. T.

### DIE RADIERUNGEN DES HERKULES SEGHERS.

Erster Teil. Herausgegeben von JARO SPRINGER (Graphische Gesellschaft, XIII. Veröffentlichung). Berlin, Cassirer.

THE enjoyment of the etchings of Herkules Seghers has hitherto been the privilege of visitors to the print-rooms of Amsterdam, Berlin, Dresden, London, Paris, and Vienna, for these excessively rare prints hardly exist elsewhere, and it appears that there is scarcely a single example in private ownership. Collectors should welcome all the more the appearance of a first instalment of Professor Springer's long expected work on Seghers, and it is a matter for congratulation that it takes the form of a publication in facsimile of all the etchings, appearing under the auspices of the Graphische Gesellschaft. That alone is a guarantee of good workmanship, and the twenty-four plates of this first part reach the highest possible level of photographic reproduction. The possessor of the book can appreciate in the fullest measure those restless experiments in untried processes, culminating occasionally in a brilliant success, and ending occasionally in a no less questionable failure, which give the work of Seghers its peculiar charm for those who not only enjoy a print when finished, but also want to discover for themselves how it has been produced. The

### RECENT PRINTS

The index to the first ten portfolios issued by the Dürer Society has just been published, compiled with most praiseworthy accuracy by Messrs. Campbell Dodgson and S. M. Peartree, who have added a series of supplementary notes, bringing the text of these ten portfolios up to the most recent date of research. It is impossible to overrate the debt which art students, and especially all those who know and venerate the works of Albrecht Dürer, owe to the combined efforts of Messrs. Dodgson and Peartree. Not only do these portfolios contain the bulk of what is important for a thorough study of Dürer's work and that of his contemporaries, but they proclaim to the world of art that such publications can be produced in England, and that the textual criticism,

use of coloured inks on white or coloured paper, or of black ink upon toned or stained paper, and the substitution of linen for paper as material to print upon, can all be exactly observed in these facsimiles, and occasionally two impressions of the same plate are reproduced, when the artist has aimed at widely different effects. The first instalment does not, indeed, contain one of those curious prints in white upon a dark brown ground, which seemed to be justified in a Londoner's eyes when, a few years ago, the trees in the gardens on the north side of the print-room were seen one morning thick with newly fallen snow, standing out against the rich brown sky which goes with some of our famous fogs. The Seghers volume was sent for on the spot, and Nature was seen to be doing her best to rival art in being rare and strange. The London collection of etchings by Seghers happens to contain nothing but landscape, or landscape combined with architecture. The present volume, in addition to exceedingly beautiful landscapes, such as the *Town with Two Church Towers* (Pl. 7), *Landscape with an Oak* (Pl. 15), *Small view of Rhenen* (Pl. 16), and *Estuary of a River* (Pl. 19), contains specimens of absolutely different subjects, the *Rearing Horse*, *Two Skulls*, a very striking still life of *Three Books*, two marine pieces, and that most fascinating example of pure bitten line, the *Ships* (Pl. 22) in the Dresden collection. It must be added that the volume is only issued to members of the Graphische Gesellschaft (Secretary, Dr. Paul Kristeller, Uhlandstrasse 40/41, Berlin W.) who obtain two or three books of this class yearly for the very moderate subscription of thirty marks.

C. D.

WE are indebted to Messrs. Dowdeswell and Dowdeswell for enabling us to reproduce the portrait by Solario, the frontispiece to this number, from a photograph taken while the picture was in their possession.

involving the most profound research and technical experience, can be provided by English connoisseurs. It is not that we wish to depreciate the work of such critics as Von Seidlitz, Friedländer, Jaro Springer, Weixlgärtner, and others, but that we are proud to think that in Messrs. Dodgson and Peartree we have as good and as well-recognized authorities. It is gratifying to receive with this index a portfolio on a smaller scale, containing reproductions of drawings by Dürer of minor importance in the British Museum and elsewhere, with text by Mr. Dodgson. We trust that this publication is intended to inaugurate a new series, and that the subscribers to the Dürer Society may look on Part XII as an instalment of yet further publications in the future.

More examples of the work produced by the

Medici Society lie before us: Madame Vigée Le Brun's three-quarter length *Portrait of Marie Antoinette* (17s. 6d. net) and Domenico Ghirlandajo's *Old Man and his Grandson* (17s. 6d. net), neither of which reproductions can fairly be described as successful. The delicate colouring which forms the chief charm of the former has become mere flatness in tone; whilst the unpleasant details of the latter, so subtly controlled by the painter's own peculiar genius, are distressingly coarsened and accentuated. No. 39, the allegorical figure of *Harvest* (17s. 6d. net), by Cossa in the Kaiser-Friedrich Museum at Berlin, is one of the strangest and noblest creations of Italian art. That it should be found popular enough to be worth reproducing is an indication of the rapid growth of taste and understanding in recent years. The reproduction is on the whole excellent, a slight blurring of yellow, here and there, being the only defect in the specimen before us. The *Portrait of a Girl* (15s. net) catalogued in the Kaiser-Friedrich Museum under the name of Botticelli, independent of its merits and authorship, is another example of a picture which is quite outside the range of colour reproduction. The society's attempt is a respectable failure; surely it was scarcely worth the effort. The famous *Portrait of Captain Bartholomæus Borro* (17s. 6d. net) at Berlin has been the subject of so much discussion as to its authorship that mere *réclame* may make it worth publishing; but it is hardly a picture which the average person would wish to frame and hang on the wall. The same might be said of the famous S. Petersburg Fragonard *The Stolen Kiss*, in which the brilliance of colour of the picture is quite lost by rather heavy printing. The portrait at Leeds of *William Pitt* (15s. net), attributed to Gainsborough, is very well reproduced—in fact, so well as to make us feel sure that the original cannot be by Gainsborough himself, but rather by his nephew, Gainsborough Dupont. The *Boy with a Rabbit* (25s. net), after Sir Henry Raeburn, seems likely to be the most popular of the prints recently issued. The selection made is not always of the wisest, since in seeking to catch the popular eye and also to satisfy the demands of art-scholarship, the subjects selected sometimes fail to achieve either object. We trust, however, that the enterprise of the Medici Society meets with fitting reward.

Of quite a different character is the engraving (21s. net) of Balliol which Mr. E. H. New has added to his series of Oxford Colleges in the manner of David Loggan's seventeenth-century "*Oxonia Illustrata*". As in the view of Wadham, which was noticed in these columns some time ago (Vol. XVII, page 378), the new buildings of Balliol as recent as 1905 are scarcely distinguishable from the older ones dating back to the fifteenth century. The bird's-eye view is a distinctly happy

one, and many old Balliol men will, no doubt, be glad to have so picturesque and pleasant a reminiscence of Alma Mater. Mr. New publishes his own work from 17 Worcester Place, Oxford; the reproduction in photogravure having again been executed with success by Mr. Emery Walker.

The "*Oesterreichische Kunstschatze*" (Vienna, Loewy), Heft 3, is devoted exclusively to examples of Austrian and allied schools. It opens with two highly important little panels ascribed to Michael Pacher and considered to be of c. 1489-1490, the period when the master was engaged upon the altar-piece for the cathedral at Brixen. The subjects—martyrdom and burial of a Bishop—are usually taken to refer to S. Stanislas, but the Editor points out that it is S. Thomas of Canterbury whose death and obsequies are here represented. On the reverse of each panel is depicted the symbol of an Evangelist (S. Mark and S. Luke). Two further panels, with episodes from the life of S. Thomas and symbols of S. Matthew and S. John on the reverse, must have belonged to the series (according to Dr. Reichel, *Monatshefte*, 1909) and it would be extremely interesting if more of their history could be elucidated. It is possible that, with the missing panels, they may have formed part of the decoration of the door of an almshouse containing relics of S. Thomas, which were eagerly sought after and highly revered in the fifteenth century. All that we know at present is, that they were in the collection formed between 1819 and 1861 by Count Ferdinand Attems and his son, and that they were presented to the Graz Museum by Count Ignaz Attems in 1861. No. XVIII, Styrian Master of 1490; a Knight of the Teutonic Order, Konrad von Schuchwitz, kneeling before the Madonna and S. Anne to whom he is presented by S. Christopher, is another very characteristic and charming example of this school. Nos. XIX and XX again deal with the history of an English Saint, S. Oswald; they came originally from the church dedicated to this saint at Eisenerz in Styria, which explains the presence of these rather unusual subjects in a foreign land. They are now the property of Dr. Albert Figdor at Vienna, who owns two more panels of the same series. No. XXI is a *Trinity* with the Madonna and S. John, who kneel on either side of the Saviour, kissing his wounded hands with ardent devotion; the background is filled by a group of angels with upstanding wings holding the instruments of the passion; by a fifteenth-century Master of Upper Austria, the property of the Stift of S. Peter, Salzburg. No. XXII, the unknown donor of this picture is presented to the Madonna and S. Anne by SS. Ulrich, Leopold and Andrew. The painter is Rueland Frueauf, the younger; the attribution is proved by the similarity, in type, colouring and treatment of light, to the artist's signed work of 1501 at Klosterneuburg. He is



## Recent Prints

known to have painted a large picture with S. Leopold for Klosterneuburg in 1508, and the Editor places the picture under discussion rather later, *i.e.*, about 1510. Eight panels, early works of this master, are at Stuttgart and two small panels of Saints by him (ascribed to the Master of Meszkirch) were acquired by Prince Liechtenstein in 1909 and are now in the Sacristy at Schloss Seebenstein in Lower Austria (shortly to be reproduced for this publication). No. XXII is the property of

Stift Neukloster, Wiener-Neustadt. A richly carved altar-piece with paintings (School of Carinthia, sixteenth century), is the last work illustrated in this Heft (Nos. XXIII, XXIV). It was formerly in the church of the hospital at S. Veit (Carinthia) and is now in the Rudolfinum at Klagenfurt. The back and the outer sides of the shutters are decorated with paintings which, judging from the illustration (No. XXIV), seem to be poor in quality.

## RECENT ART PUBLICATIONS \*

### ART HISTORY

- HEBERG (J.). L'art mosan. Tome II: du début du XVI<sup>e</sup> à la fin du XVIII<sup>e</sup> siècle. (13 x 10) Brussels (v. Oest).  
WUNDERLICH (F.). Zeichenkunst, Zeichenunterricht und allgemeine Kunstbildung im XIV-XVIII Jahrhundert. (10 x 7) Bonn, Cologne (Ashlan), 4 M. 50.  
LAFINISCHI (G.). St. François d'Assise et Savonarole, inspirateurs de l'art italien. (7 x 5) Paris (Hachette), 3 fr. 50.

### TOPOGRAPHICAL ANTIQUITIES

- Antiquités celtiques. De neuvième série. Cinquante planches par G. Méry. (10 x 12) Canda (Maugham), 24 s.  
SIEBCK (A.). Griechenland: Land, Leute und Denkmäler. I. Athen und Achaia. (10 x 7) Vienna, Leipzig (Hartleben).  
SARFAUX (F.). Villes mortes d'Asie Mineure: Pergame, Ephèse, Priène, Milet, le Didyméon, Hierapolis. (8 x 5) Paris (Hachette), 4 fr. Illustrated.  
SALLES (F.) and HERZFELD (E.). Archäologische Reise im Euphrat- und Tigris-Gebiet. Mit einem Beiträge: Arabische Inschriften von M. von Berchem. 3 vols. (16 x Berlin (Reimer).  
Repetitorium topographique de l'arrondissement de Reims: Canton de Bourgogne (1ère partie). Par H. Jadart et L. Demaison. (6 x 6) Reims (Michaud), 5 fr. 4 plates.  
MANGI (A.). La Certosa di Pisa: storia (1366-1866) e descrizione. (8 x 5) Pisa (Mariotti), 65 illus.  
FOWLER (Sir J. K.). A history of Beaulieu Abbey, A.D. 1204-1539. (9 x 6) London ("The Car Illustrated"). Illustrations.

### BIOGRAPHICAL WORKS AND MONOGRAPHS

- NOÛ (H.). Les Duvinier. Jean Duvinier, 1697-1751; Benjamin Duvinier, 1730-1819. Essai d'un catalogue de leurs œuvres précédé d'une notice biographique et bibliographique. (12 x 8) Paris (Soc. de Propagation des Livres d'Art), 25 fr.  
LANGE (J.). Studien über Leonardo da Vinci. Aus dem dänischen übersetzt von I. Jacob-Anders. (12 x 8) Strassburg (Heitz), 3 M.  
OLDENBURG (R.). Thomas De Keyser's Tätigkeit als Maler. (9 x 6) Halle a. S., 1911. Inaugural-dissertation.  
SEMPER (H.). Michael und Friedrich Pacher, ihr Kreis und ihre Nachfolger. (10 x 7) Esslingen a. N. (Neff), 24 M.  
Greaves, Whistler and Chelsea. A personal note. Chelsea (West London Book Store, 157 King's Rd.), 1s.

### ARCHITECTURE

- LEMAIRE (R.). L'origine de la basilique latine. (9 x 5) Brussels (Vroiant), 7 fr. 50. Illustrated.  
THOMPSON (A. H.). The ground plan of the English parish church. (6 x 5) Cambridge (Univ. Press), 1s. net. Illustrated.  
GODFREY (W. H.). A history of architecture in England arranged to illustrate the course of architecture in England until 1800, with a sketch of the preceding European styles. (8 x 5) London (Barros), 7s. 6d. net. 25 illustrations.  
FREY (K.). Zur Baugeschichte des St. Peter. Mitteilungen aus der Real-Enzyklopädie der S. Peter. (14 x 10) Beiheft zu "Jahrbuch der Kgl. Preuss. Kunstsammlungen", V. 1, XXXI, 6 M. 50.  
HOEBER (F.). Die Frührenaissance in Schleifstadt: ein Beitrag zur Geschichte der Architekturgeschichte. (13 x 10) Stuttgart (F. Beck'sche Buchhandl.), 10 M. 83 illustrations.

- KLOPPER (P.). Von Palladio bis Schinkel, eine Charakteristik der Baukunst des Klassizismus. (11 x 7) Esslingen a. N. (Neff), 15 M. "Geschichte der neueren Baukunst", vol. ix. 26 illustrations.  
MAWSON (T. H.). Civic art. Studies in town planning, parks, boulevards and open spaces. (14 x 10) London (Batsford), 50s. net. Illustrated.

### PAINTING

- HIND (C. L.). The Post-Impressionists. (10 x 7) London (Methuen), 7s. 6d. net. 24 plates.  
BOPPE (A.). Les peintres du Bosphore au dix-huitième siècle. (7 x 5) Paris (Hachette), 3 fr. 50.  
REYLAENDER (C.). Die Entwicklung des charakteristischen und sittenbildlichen in der niederländischen Malerei des XV Jahrhunderts (van Eyck bis Memling und G. tot Sint Jans). (9 x 6) Tilsit (Reylaender). Inaugural-dissertation.

### SCULPTURE

- HASSE (C.). Antike Bildwerke: Venus von Milo, Ilioneus, Torso von Belvedere, Torso von Subiaco. (11 x 8) Strassburg (Heitz), 4 M. 13 plates.  
DANTONIO (C. de). Naoum Atouzon, sculpteur. (14 x 11) Paris (Fontemoing), 50 fr.  
ROBIN (A.). L'Art. Enluminés réunis par P. Gsell. (9 x 6) Paris (Grasset), 6 fr. net.

### MANUSCRIPTS

- LOO (G. H. de). Heures de Milan. Troisième partie des très-belles Heures de Notre-Dame, enluminées par les peintres de Jean de France, duc de Berry, et par ceux du duc Guillaume de Bavière, comte du Hainaut et de Hollande. Vingt-huit feuillets d'après les originaux de la Biblioteca Trivulziana de Milan. (14 x 11) Brussels (v. Oest), 100 fr. Photogravures.  
MARTIN (H.). Le Boccaccio de Jean sans Peur, Des Cas des Nobles Hommes et Femmes. Reproduction de 150 miniatures du manuscrit 5193 de la Bibliothèque de l'Arsenale. (13 x 10) Brussels (v. Oest), 30 fr. Collotypes.  
KILLERMANN (S.). Du Miniaturen im Gebetbuche Albrechts V. von Bayern (1574). Ein Beitrag zur Geschichte der Insekten- und Pflanzenkunde. (10 x 7) Strassburg (Heitz), 10 M. 20 plates.  
MERTON (A.). Die Buchmalerei des IX Jahrhunderts in St. Gallen unter besonderer Berücksichtigung der Initial-Ornamentik. (9 x 6) Halle a. S., 1911. Inaugural-dissertation.

### CERAMICS

- Burlington Fine Arts Club. Exhibition of early Chinese pottery and porcelain, 1910. (16 x 13) London (printed for the Club). 56 plates, some in colour.  
Catalogue of the collection of old Chinese porcelains formed by Richard Bennett, Esq., Thornby Hall, Northampton. (12 x 10) London (Gorer), 52s. 6d. Colour plates.  
CHURCH (Sir A. H.). English earthenware made during the seventeenth and eighteenth centuries. (9 x 6) London (Victoria and Albert Museum Handbook), 1s. 6d. or 2s. 3d.  
VAN DER PEE (A.). Hispano-Moresque Ware of the fifteenth century: Supplementary studies and some later examples. (10 x 7) London ("The Art Worker's Quarterly", 29 Newman Street), 7s. 6d. net. Illustrated.

\* Size (height x width) in inches.



## Recent Art Publications

- MISCELLANEOUS
- JONES (E. A.). *The gold and silver of World Cultures*. (17 x 12) Arden Press, Letchworth (printed), 7 guineas. 103 colotype plates.
- MARSHALL (F. H.). *Catalogue of the jewellery, Greek, Etruscan and Roman in the Departments of Antiquities, British Museum*. (11 x 9) London (Longmans), Quarto, 83 colotype plates.
- Dürer Society. *Publications*, x. Index to portfolios i-x, 1898-1908, By C. Dodgson and S. M. Pearce, with supplementary notes.—xi. Notes and sketches by A. Dürer. Selected and edited by C. Dodgson. (11 x 8) London (the Society). These terminate the Society's publications.
- SIMON (P.). *La Grande Rose de la cathédrale de Reims : étude historique et descriptive, sa constitution à l'aide de documents certains, sa restauration*. (11 x 9) Reims (Michaud), 25 fr. Illustrated.
- PAZAUER (G. E.). *Glasperlen und Perlen-Arbeiten in alter und neuer Zeit*. (12 x 8) Darmstadt (Koch), 6 M.
- DIETRICH (B.). *Kleinasiatische Stickereien*. (9 x 7) Plauen (the author), 10 M. 50 illustrations, some in color.

## GERMAN PERIODICALS

JAHRBUCH DER K. PREUSZISCHEN KUNSTSAMMLUNGEN. Heft II. Berlin, 1911.

DR. HALM writes on "Der Meister von Rabenden und die Holzplastik des Chiengau" (the district between the Inn and the Alz) with reproductions of the altar-piece of Rabenden (c. 1510-15) and other works; he combats the usual assumption that the development of religious art in this district was due to the dominating influence of Salzburg, and shows that the Chiengau school was closely connected with Tyrolean art. The anonymous sculptor called by the author "the Master of Rabenden" is one of the most individual Bavarian artists of this period. Dr. Halm ascribes to him many sculptures, among them some figures at Berlin—fragments of an *Agony in the Garden*—and other single figures in the National Museum at Munich; his earliest work yet known is the *S. James* at Rohrdorf on the Inn, which the author dates c. 1500. DR. FRIEDLÄNDER has a short note on nine studies on one sheet for a figure of S. Christopher by Albrecht Dürer dated 1521, acquired for the Print Room, Berlin, from the Duval sale at Liège in June 1910. The writer suggests that Dürer may have made these studies for Joachim Patinir, though there is no positive proof. They cannot be identified with the studies mentioned, in Dürer's Diary (Whitsuntide 1521), as having been made for this master; these were four in number, on grey paper heightened with white, whereas the Berlin sheet contains nine figures drawn with a pen. DR. SCHMARSOW has a long article, "Entwicklungsphasen der Germanischen Tierornamentik von der Völkerwanderung bis zur Wikingerzeit (IV-IX Jahrhundert)", in which he examines minutely Dr. Bernhard Salin's standard work on the subject, after the Swedish MS. by J. Mestorf. DR. DIEZ continues his studies of painted ivory caskets and pyxes (article I, in Heft 4, 1910); a contribution full of important data.

JAHRBUCH DER K. PREUSZISCHEN KUNSTSAMMLUNGEN. BEIHEFT ZUM EINENDEUTSCHEN BAND. 1911.

DR. KARL FREY, under the title "Zur Baugeschichte des S. Peter, Mittheilungen aus der Rev.<sup>ma</sup> Fabbrica di S. Pietro", publishes a mass of valuable documentary material—studies for a critical and detailed history of S. Peter's from the earliest times, through all the stages of its architectural development. The volume is in five sections: "The Vatican"; "Castle of S. Angelo"; "La Magliana"; "S. Maria in Dominica (La Navicella)" and "S. Pietro". The entries range from 1506 to 1523, with a further chapter on the building under Clement VII. Numerous incidental notices of painters, sculptors, architects and goldsmiths will interest all students of the history of art in the publication.

REPERTORIUM FÜR KUNSTWISSENSCHAFT. Heft 2. Berlin, 1911.

In an article entitled "Zur Byzantinischen Frage. Eine Handels-geschichtliche—Kunstgeschichtliche Untersuchung", DR. BERTHOLD HAENDCKE critically examines accepted opinions as to the supposed continuous intercourse between Byzantium and Western Europe in the early Middle Ages, and the theory that as a natural result, ivories, goldsmiths' work and miniature-paintings poured into Europe, and that Western art, from the Carolingian epoch to the first decades of the thirteenth century, was permeated by Byzantine ideas. Dr. Haendcke's conclusions

- are, that the question is still unsolved. His attitude towards the view regarding the triumphant Byzantine influence in Germany at the close of the twelfth century is equally sceptical. Far more prominence, he thinks, should be given to the indigenous and Italian element in the earliest times and far less to the Byzantine. DR. BOMBE publishes two documents in Florentine archives concerning a lost altar-piece, *The Virgin with SS. Peter, Paul, Louis and Anthony*, painted by Filippo Lippi for S. Domenico (Vecchio), Perugia, in 1451; some of the panels still remained at Perugia in 1784 but have now disappeared. DR. HERMANN VOSS in a concluding article on Painters of the Seicento in Roman galleries, proposes some apparently well-founded re-attributions of pictures to little-known painters and identifies a so-called Schedone as an early Guercino. He also refers to a bronze horse, often regarded as antique, which he has identified as Francesco Mocchi's model for his *Ranuccio Farnese*, at Piacenza. Dr. Voss's discovery, with that of a wax model for Mocchi's *Alessandro Farnese*, has thrown new light on the history of this sculptor. DR. GÜMBEL continues to publish the building accounts of the choir of S. Laurence at Nuremberg from 1462-67. The existing registers end with that year, but the choir was not completed until May 1480, as proved by an entry in the Nuremberg "Ratsbücher" of that year, which Dr. Gumbel also publishes. DR. WITTING writes a Latin note, "De nonnullis memoriis pertinentibus ad artem antiquam Gallorum".
- MONATSHFÜR KUNSTWISSENSCHAFT. Heft I. 1911.
- DR. STEINMANN writes on the works of Houdon in the museum at Mecklenburg-Schwerin. FREIBERG VON HADEL reproduces two panels in the gallery at Buda-Pesth, which he ascribes to the early period of Palma Vecchio, and sums up the remarks of two other writers about them, proving that both pictures were once in the collection of Archduke Leopold, and appear in the younger Teniers's picture of that gallery in the Munich Pinakothek. The writer regards as an early work of Palma the bust of a young man in the Museo Civico, Verona, which Mr. Berenson attributed to Moretto. DR. BAUM criticizes Dr. Lange's reconstruction, with pictures at Ulm, Nuremberg, Stuttgart and Karlsruhe, of the dispersed altar-piece of the Wengenkirche, Ulm, by Zeitblom and his assistants, considering that the "Wengenaltar" must have been constituted much as the Blaubeuren altar-piece, though without plastic figures, and that it must have been of much larger dimensions than the altar-piece assumed by Dr. Lange. The date could not have been earlier than 1405. The Strassburg copies after Leonardo's *Cenacolo* are the subject of an article by DR. HANS KLAIBER. In 1907 interest in these cartoons was revived by Dr. Hoerth, who ascribed them to Leonardo himself and defined their relation to the *Cenacolo*. Dr. Klaiber shows that they differ from the composition in S. Maria delle Grazie as well as from the principal copies, both in the treatment of some of the Apostles and notably in the head of Christ, which is beardless and with parted lips. They are not by Leonardo, but were probably drawn by some painter of his school in the beginning of the 16th cent., not as a reproduction of the whole composition, but as independent studies of separate figures. Dr. Klaiber appears to incline to Prof. Dehio's suggestion that Boltraffio may have drawn these cartoons.

# German Periodicals

## Heft 6.

DR. FRIEDRICH has a well-illustrated article on certain American and MSS. of the Gospels 17th and 18th century. DR. FRIEDRICH writes on the "Bavarian" development of the picture in Saxony in the 12th and 13th cent., with many illustrations, to the work of the master of the Nuremberg school, who lived at Regensburg. FRIEDRICH von HILDEBRANDT writes on the Berlin Gallery signed "Bern. Meissner" and on work of 1777. FRIEDRICH, a pupil of his brother, the elder Girolamo da Treviso, his senior by nine years. The Berlin picture shows a close connection with Girolamo's signed and dated work belonging to Count Collalto at S. Salvatore, near Sussegnana. DR. VOGEL has a note on Veit Stoss and the works of the school in the 15th century, an amplification of the same writer's article in Heft 3, 1910, of this periodical.

## Heft 7.

DR. BURG writes on a portrait lately in a Russian private collection (now belonging to a dealer in Munich) by Antonius Palamedesz, and seeks to identify the sitter as Palamedes, the younger brother of Antonius; he considers the portrait important for the light which it throws on the painter's development. DR. BOMBE in an important article, "Raffaels Peruginer Jahre", deals with the master's early training and artistic activity at Citta di Castello and in Perugino's bottega. Ostensibly a discussion of Dr. Gronau's revised edition of Rosenberg's "Raffael", in *Klassiker der Kunst*, it sums up the most important results of recent criticism on the subject of Raphael's earlier years and makes some new contributions. That Raphael at eleven was taught in the joint-workshop of Evangelista di Piandineleto and Timoteo Viti seems now almost certain, and Viti's influence on the boy, supposed by Morelli from analytical methods, seems to be confirmed. The first traces of Raphael as an assistant of Perugino, the author sees in Perugino's altar-piece of 1500, for S. Agostino Perugia (now in the Pinacoteca, Perugia; the predella at Berlin). He proves from documents that the *Spasalizio* (Caen) was first commissioned from Pintoricchio in 1489; on his failure to execute the order it was given (1499) to Perugino, who by 1503 had not completed it. Raphael's *Spasalizio* (Brera), completed in 1504, was therefore painted contemporaneously with it and perhaps in Perugino's workshop. The portrait of a young prince in the Pitti, till recently ascribed to Giacomo Francia, is considered to represent Francesco Maria della Rovere and to have been painted by Raphael at Urbino in 1504. DR. GALL in an article, "Neue Beiträge zur Geschichte vom Werden der Gotik" treats especially of the Abbey churches of Lessay and Sainte Trinité in Normandy. DR. JANTZEN writes on a signed and dated work (1616) discovered by him in the church of the Madonna at Ulzen (Prov. of Hanover) under the name of Correggio. The subject of a striking picture by Greco (Paris, Dr. Ignacio Zuloaga), wrongly called *Amor Profano* is explained by DR. KEHRER as representing one of the Apocalyptic Visions of John of the First Seal, a subject which also forms part of Dürer's composition in his woodcut of the *Opening of the Sixth Seal*. Dr. Kehrher dates the picture c. 1610, four years before the death of Greco. DR. GEBHARDT proves that the painter Conrad Faber, a citizen of Frankfurt-A.M., is identical with Conrad of Creuznach and with the painter of the Holzhausen portraits, who uses the monogram C. v. C. The Master of the Holzhausen portraits has been much discussed among German critics, but Dr. Gebhardt's arguments in favour of Conrad Faber are conclusive. The Holzhausen Collection has been lent by its owner to the Stadel Institute, Frankfurt.

DR. GEBHARDT writes on the Master of the Holzhausen portraits in the Kunstgewerbe-Museum, Leipzig, and DR. STEINMANN on "Arte Retrospectiva" in the Castle of S. Angelo, and especially on the small Michelangelo-Exhibition on the upper floor.

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gram M R and in one instance C A M (of 1627), as by the former, and others signed C M, as by the latter. Though far inferior to their predecessors in the 16th cent., they are nevertheless "decadents interesting for their originality", and not unworthy of study. DR. BIERMANN gives a short account of the magnificent Nemes Collection (at Buda-Pesth) now on loan to the Old Pinakothek, Munich. DR. STEINMANN discusses the exhibition, which opened in June in the Museum of Mecklenburg-Schwerin, of the works of Georg David Matthieu (b. 1737), who worked at this court from 1764 until his death in 1778.

## No. 13, July.

DR. ZIMMERMANN, who last September received an official summons to Constantinople to catalogue and value the porcelain in the Imperial Treasure House and the Museum at Constantinople, gives the results of his studies. The immense number of specimens of Chinese porcelain and their quality and preservation far exceeded his expectations. The specimens of European china which he found afford proof that in the 18th cent. porcelain destined for export to the East differed materially in form and decoration from that produced for the European market. HERR G. CHODOWIECKI reproduces and discusses a hitherto unknown picture in his possession at Valparaiso—a family group of 1766 by Daniel Chodowiecki, his ancestor.

ZEITSCHRIFT FÜR BILDENDE KUNST. Leipzig, May, 1911. DR. CORRADO RICCI has an article on the Florentine Portrait Exhibition in the Palazzo Vecchio. FRIEDRICH von BODENHAGEN and DR. VALENTINER write on Gerard David and works by him in American Collections and elsewhere since the publication by the first-named writer of a monograph on the master (1905). The known works of Gerard David now amount to 55 or 56, not including three studies published by Sir Claude Phillips in *The Burlington Magazine*.

## June.

DR. ROLFS argues that Raphael painted the portrait of Michelangelo at the age of about thirty-six, in 1511. In the bearded man on the extreme right of one of the frescoes in the Vatican Stanze, *The Giving of the Decretals*, the lineaments agree in the main with Condivi's description of Michelangelo's appearance. Elaborate evidence is produced to support the theory, which, if correct, is of great interest, since no portrait of the master in early life is known.

KUNSTCHRONIK. Leipzig, June 9, 1911.

DR. STORCK writes on Maximilian von Welsch (d. 1745) and his school, and the baroque architecture in the Central Rhenish districts. He shows that Mayence played a leading part in the development of the baroque style and that, far from drawing inspiration from elsewhere as is often assumed, its influence, exercised by Maximilian Welsch, dominated a large part of Central Germany. Welsch was the immediate forerunner of a whole generation of architects, artists and craftsmen; his most distinguished pupils were the architects Ritter and Thomann.

## June 30.

DR. VON BENKARD carefully describes the portraits of the Holzhausen family and enumerates works in different collections with the monogram C. v. C. and others unsigned, which are evidently by the same hand. Among other pictures in the Holzhausen Collection, he cites the unsigned portrait of a man which critics ascribe to Dürer's pupil Martin Hesz, and a signed work by Philipp Uffenbach, dated 1588, in its dramatic force and pathos involuntarily recalling the early work of Rembrandt, and in its remarkable colour-scheme approaching Grünewald. This is explained by the fact that Uffenbach was the master of Rembrandt's forerunner, Elsheimer, and was himself taught by Grünewald's pupil, Hans Gmmer. This picture, an important link between earlier and later art, was one of the surprises of this interesting collection, which contains also many good portraits of later generations of the Holzhausen family.

## July 7.

DR. WÄLDMANN writes on "Perspektive und Körpermodellierung" in Minoan wall-paintings, in the palaces at Knossos and Phaistos.















# ANCIENT CHINESE BRONZE MIRRORS

## BY KIMPEI TAKEUCHI



**A** SPLENDID specimen of a Chinese bronze mirror was acquired last year by the British Museum. The workmanship is indeed admirable, and the colour, originally white, but now slightly tinged with green, the result of corrosion, is most pleasing. This mirror is of the kind classified by Chinese authorities as grape-mirrors, and attributed to the Han dynasty. Surely it is one of the finest specimens ever seen in this country, not only among bronze mirrors, but among Chinese bronzes as a whole, and I do not hesitate to express the hope that this acquisition may lead to the wider study of Chinese art in this particular phase. While the interest of English connoisseurs in Chinese pottery, and also, latterly, to a large extent in Chinese painting, is continually growing keener, very little attention seems to have been paid yet to bronzes. The most ancient Chinese pottery known dates from the Han dynasty (206 B.C.-264 A.D.), but bronzes stretch into the dim and distant past, back to the Hsia dynasty (2310-1871 B.C.), or perhaps even earlier still. The finest productions in bronze are, generally speaking, attributed to the San Tai—that is, to the three dynasties of Hsia, Shang (1871-1127 B.C.) and Chou (1127-255 B.C.). Next in order come those of the Han and the Tang (618-907 A.D.) dynasties, but from the end of the Tang period we find a general decadence in the art, and there is but little worth recording about it after the reign of Hsüantê (1426-1436 A.D.) of the Ming dynasty, in whose reign the blue and white porcelain “Canton” was introduced.

Although “Huangti Neichuan” says that Huangti (2697-2598 B.C.) made twelve mirrors at Wangwu, and that the Emperor Chienlung (1736-1796 A.D.) ascribed an old plain mirror in his collection to that age, and himself wrote an inscription engraved on the back of it, as is described in “Hsichingku-chien”, we have no authentic specimen attributable to any period before the Han. But by reading many legends concerning the mirrors in “Tsochuan”, “Chünkuotsé”, and several other books, and also by following in imagination the intervening stages of their development till we reach their full perfection in the Han dynasty, which may be reckoned the golden age of these particular products, we may reasonably conclude that bronze mirrors have been in use from almost prehistoric ages down to quite recent times, among all grades of the people, from the highest to the lowest.

The shape of the mirrors is generally circular, though a few are square, or on an octagonal plan broken by ornament [PLATE II, F, G], and a few others are bell-shaped, or follow the lines of other utensils.<sup>1</sup> According to “Weishu” (the history of

Wei), the octagonal mirror was introduced into China at the time of Wuti (424-452 A.D.). Taking into consideration all the mirrors described in “Pokutulu”, “Chinshihso”, and “Hsichingku-chien”, with those which I have examined myself, the size varies from 2·6 to 15 Chinese inches in diameter, and in most instances measures from 5 to 6 inches.<sup>2</sup> Those over 10 inches occur only among the Tang specimens.<sup>3</sup> The surface of the mirror itself is made convex to admit of its reflecting the whole human face; consequently, the smaller the mirror the more convex it is. The thickness differs according to the age. The thickest are found among the grape-mirrors, and the thinnest among those of the earlier Han period, and those attributed by some antiquaries to a period earlier still. The most noticeable peculiarity of the Chinese mirrors consists of a knob, with hardly any exception, in the centre at the back, through which is passed a silken cord, varying in colours, length, and pattern, probably according to the class of the owner, and intended to serve as a handle as well as for ornament. The shape and design of the knob often determine the age of the mirror. The knob of the earlier Han period is large, plain, and hemispherical [cf. FIGURES D, H], and that of the later Han and afterwards is a small plain cone [FIGURE A]. From the Tang period onwards it is, however, sometimes in various cleverly-designed shapes [cf. FIGURES B, E, L]. In the Sung period and later it is small and carelessly cast.<sup>4</sup> All the decoration is always placed on the back and is cast in the substance of the mirror itself, the method being thus quite different from that used in Greek and Roman mirrors. It should scarcely be necessary to say that the design varies according to the age when the mirrors were produced, but it is a remarkable fact that throughout the ages through which our knowledge reaches the design of mirrors remains almost wholly independent of the design of other bronze objects. The influence of different schools of thought, of varying religious sects, and also of foreign art is often traceable. In Han specimens, the decoration, being more derived than at other times from the philosophy of divination, which governed the thought of the people of that time, is mysterious and symbolic; while towards the Tang period, in consequence of the change in the ideas of the people and the increased influence of foreign civilization, it becomes more natural and realistic. In the Han period the decoration may generally be

<sup>2</sup> The Chinese inch is equal to 1·264 English inch.

<sup>3</sup> It is unnecessary to dwell here upon those huge many-footed mirrors mentioned in some of the Chinese legends, or upon a number of very large ones which have been excavated in Japan.

<sup>4</sup> The mirrors with handles are modern, and those referred to in some legends seem to be foreign.

## Ancient Chinese Bronze Mirrors

divided into three concentric sections; the centre, consisting of the knob with or without some design round it; the middle section, forming the principal field of decoration, sometimes containing an inscription, and in most cases having an outer band in the comb-pattern; and the outermost, forming a slightly raised border, which contains an inscription only in exceptional cases. The decoration is chiefly composed of human figures, monsters, fabulous animals, mystic symbols, "nipples" and other objects such as clouds, which were once significant, but became in time mere conventional patterns. From the end of the Han dynasty, the border section becomes smaller and plainer, and the central section is slightly extended, so that the decoration may be regarded as then consisting of two sections only.

In the Six Dynasties up to the beginning of the Tang, Buddhism was at its climax in China, and intercourse with India through Chinese Turkestan was constant, while Chinese Turkestan became also the inlet for the civilization of Western Asia. Consequently other mirrors of a foreign type, quite unknown before in China, are first traceable to this period. The most remarkable are the grape-mirrors. The design of these consists of the fruit and leaves of the vine frequently with birds, beasts or butterflies, and is, no doubt, Greco-Roman [FIGURES E and L]. These foreign ornaments were probably introduced gradually among the traditional elements in two of the sections into which the mirrors are divided. The transformation of the knob into the form of an animal seems to have followed later, until at last the fully developed style caused these grape-mirrors to be placed in a class by themselves. Considering the comparatively large number of grape-mirrors still to be met with, they must once have been very much in fashion. Nevertheless, the old style of decoration in three concentric sections still survived too, but by this time the living creatures had been conformed to the natural and realistic type. The grape-mirrors are attributed without controversy to the Han period by all authorities, as I have already stated, on the ground of an historical incident, Changchien's mission in 122 B.C. to Eastern Turkestan, whence he is related to have brought home the vine and planted it in the palace garden. The authenticity of this history, however, is very doubtful. The well-known treasury "Shosoin" at Nara in Japan

contains a number of Chinese mirrors sent from the Chinese Court during the Tang dynasty to the Emperor Shomu (724-728 A.D.); among these are several grape-mirrors. All these mirrors have been so carefully preserved that they still look as if they were quite new. Besides, a dated manuscript still exists with the sketch and detailed order which were sent to China, and these coincide with one of the mirrors which is decorated with two dragons; indeed, it is highly probable that all the mirrors were cast contemporaneously at this period. Considering, further, that Changchien is anterior by over eight hundred years, it seems impossible that the grape design remained quite unchanged for so long a time as down to the Tang period. Therefore I believe that it must have been introduced some time about the beginning of that period.

In the Tang period the boundaries of the concentric decoration sometimes became unimportant and were even entirely disregarded, the whole back of the mirror being occupied by one complete design. The dragon, phoenix, "suling" [FIGURES J, K, L and M], argus, zodiac animals [FIGURES J and M], duck, butterfly, water-chestnut flower, cloud-flower, and other objects are very common during this time. In the Sung period and after it, we find principally copies of Han and Tang and hardly any originality except in a few instances, such as decoration in Sanscrit characters [FIGURE C]; in fact, all the specimens known are poor and degenerate in design, as well as in workmanship.

Although it is impossible to draw a distinct line between the ages of mirrors by means of differences in the style of the characters inscribed upon them, there is no doubt that such distinctions may often be of great help in fixing the date of a particular specimen. It is also true that, as there are many conflicting opinions concerning the age of each different style of writing, comparison between the inscriptions may eventually help to solve the question. For our purpose, however, we may roughly state that in the Chou and Chin periods the style "Tien" was in use; in the earlier Han, the "Tien" and "Li" styles; in the later Han, the "Li" style; and from the Six Dynasties onwards, the "Kai" style. The characters on the mirrors of a certain age often coincide with those on the coins contemporary with them, but even in a single style of the three just enumerated

### DESCRIPTION OF THE MIRRORS ILLUSTRATED OPPOSITE: PLATE I.

All the mirrors are in the author's collection; the periods can be assigned only with probability.

[A] Knob, small, surrounded by ornamental circle; principal section, eight birds in pairs and four "nipples"; border, plain. 4.2 inches. White. Late Han.

[B] Knob formed of the stem of a cassia-tree, with a hare and frog on either side. The Chinese and Indian legends agree most strikingly as regards the creatures which inhabit the moon—namely, the hare and the frog. Also, according to the Chinese legends the cassia-tree grows

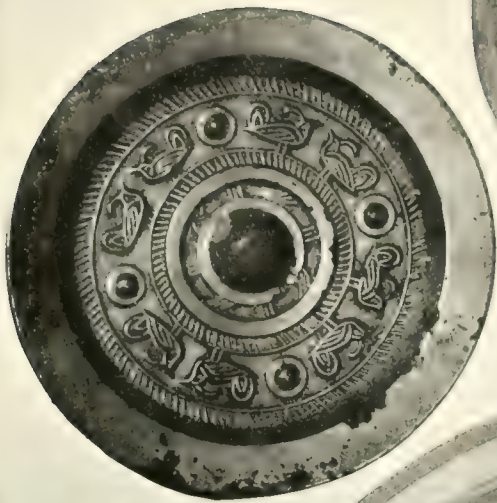
in the moon. In this specimen the mirror was, no doubt, identified with the moon. 4.8 inches. Black. Tang.

[C] Knob and whole design in Sanscrit characters. 3.4 inches. Dark brown. Yuan.

[D] Knob, large, surrounded by two monsters; principal section, seven supernatural animals, alternately with seven "nipples"; round them an inscription in the style between Tien and Li; border, decoration of seven animals. 8.6 inches. Lacca-black. Hsian.



B













several differences are noticeable in the "jots and tittles" and in the arrangements of the component parts of some of the characters. These minutiae were the peculiarities of an age, or even of a particular court, when there was more than one ruler during the same stylistic age. "Chinshsihso" mentions the first inscription on the mirror composed by King Wu of the Chou Dynasty, which reads "Reflecting ourselves in the mirror, we see our faces, reflecting ourselves in mankind, we see our fortunes". The name of the maker or owner is also sometimes found in the inscription. The Shiangfang mirror was made by the court artisans of the Han period who bore that name, and it has in many cases an inscription beginning with "Shiangfang", such as "Shiangfang makes this mirror", or "Shiangfang's fine mirror is without fault". Other inscriptions begin with the name of the dynasty, such as "Under Han" or "Under Hsin"—"is found fine copper", "Hsin" in the latter being the name of the dynasty temporarily established by the revolt of Wang Mang (8-24 A.D.). The terms such as "Changlu", "Weiyang", etc., meaning "long happiness" or "endless pleasure", were very fashionable in the Han period, and are found on many Han mirrors, as well as on tiles. The inscription beginning "Up Tai mountains a genius is met, etc.", is attributed to the time of Wuti (25-76 A.D.), who was a devoted scholar of Tau, and erected an altar on the mountain (56 A.D.). Phrases in accordance with the class of owner, royal, official or mercantile, and so on, seem to have been chosen for some of the mirrors. "Chinshsihso" describes five mirrors, dated respectively:—

"First year Yuankang of Chin" (291 A.D.).

"Jen shou of Sui" (601-605 A.D.).

"Yuanyu of Sung" (1086-1094 A.D.).

"First year Chênghe of Sung" (1111 A.D.).

"Fourth year of Chihyuan of Yuan" (1267 A.D.).

"Pokutulu" gives one specimen dated "First year Wutê of Tang" (618 A.D.).

"Chouli" defines the percentage of tin and copper in bronze mirrors at 50 per cent. each, but in other mirrors, according to the Han inscriptions, it seems that silver also was an ingredient. Thus the mirrors must always have presented a

white silvery colour when they were first made. There is no doubt that workmen in those ancient times excelled in the art of casting, but they must also have had ready access to a special kind of natural alloy suitable for their work, and to particularly fine sand convenient for making their models. Generally speaking, in Han mirrors the decoration is sharply cast, and the finer the mirror the sharper is the casting, while in the Tang period it is softer. Later than that it is rough and altogether of poor workmanship, while even the metal is of a brown or yellow colour, and the surface is in many cases flat instead of being convex. Among these inferior specimens are many modern imitations, made *bona fide* after ancient patterns, for ordinary domestic use.

It is not easy to state any summary rules for defining the age of mirrors by the condition of the metal itself; the decision greatly depends on the *flair* and experience of the individual. Almost all the mirrors down to the Tang dynasty still in existence have been, earlier or later, excavated from the tombs, and the present condition of the metal of which they were made varies according to the nature of its alloy and of the surroundings in which the mirrors were laid away. Those which, owing to peculiar circumstances, remain quite free from rust in a fresh and perfect condition, are called "hereditary old", in contradistinction to the rusted examples, which are called "underearth old". Any which are bright and almost transparent are compared to jade, the green ones are called "melonskin green", while the black are called "black lacca old". There is a Chinese saying: "The bronze in the earth over a thousand years is rusted to the bones". The chemical action, first on the superficial particles of the metal, in process of time penetrates to the inner ones, until, after a certain period, the whole body is affected. Then it loses its cohesion, and becomes excessively brittle. Thus particles on the surface often come off and leave holes, or the corroding action within sometimes pushes particles out to the surface, which appear upon it in the form of spots. Roughly speaking, copper produces malachite (green) and azurite (blue) by carbonization, and cuprite (red) and

## DESCRIPTION OF THE MIRRORS ILLUSTRATED OPPOSITE: PLATE II.

[E] Grape-mirror; knob placed on an animal. 4.5 inches. Black. Tang.

[F] Square; knob, small and deformed; two crocodiles, after a Tang pattern. 4.4 inches. Light green. Sung.

[G] Knob, small; principal section, four birds with vine-tendrils; border, sprigs of flowers and butterflies. 5.5 inches. Black. Tang.

[H] Knob, large, surrounded by ornamental circle; principal section, six gods with monsters, among them eight round matrices in which, according to some authorities, precious stones must have been set and have since been lost;

inscription in thirteen squares, four characters in each, in the style between Tien and Li; between the squares thirteen half-disks of a cloud pattern; border, animals and a cloud pattern. 6.5 inches. Black. Hsihan.

[I] Knob, small, surrounded by twelve Zodiac characters and twelve "nipples" arranged in a square; principal section, eight supernatural animals, eight "nipples", and mystic symbols surrounded by an inscription in the Li style; border, a circle of chevrons (the most prevalent pattern of the Han period, found also in bronze vessels), and a conventional scroll supposed to represent floating clouds. 7.1 inches. White, with a little green rust. Wati of Han dynasty.

## Ancient Chinese Bronze Mirrors

tenorite (black) by oxidization, while alloys of other metals each produce their respective chemical combinations. The products also vary from thin films to rough layers. The clay or sand closely packed against the metal, often becomes incorporated with it by means of a kind of solution produced from the metal, and inseparable from the body without detaching some of its particles. New or imitated rust rests only on the surface, and can be scratched off, even by the finger-nail, without leaving any trace of corrosion. Genuine rust is not soluble, even in boiling water. The true old excavated bronze has no smell of metal, but of earth. In some instances the surface of rust has upon it traces of threads of cloth that probably wrapped the mirrors, and these traces cannot be imitated.

The Chinese regarded these mirrors with superstitious veneration and held them as sacred. In olden times people hung them about their bodies, in the belief that they would thus avoid all worldly evils, and at their death were buried with them, the mirror being supposed to illumine the darkness and to act as a charm delivering them from evil spirits. They were also regarded as synonymous with truthfulness and steadfastness, quite contrary to the Western notion of mirrors being an image of falsehood. In the preface to "Pokutulu" is the following reference: "Huangti cast in metal sacred vessels, among which were fifteen mirrors. In making these mirrors he put into them the vital essence of creation, therein following the fundamental

principles of the universe so that they compare in brilliancy with the sun and moon, and communicate the will of the gods, thus defending us from evil spirits, and curing our diseases". Mention is then made that in the reign of Kaiyuan (713-742 A.D.) in Tang, there was a famine, and the emperor prayed to a certain mirror, whereby a cloud came out of the mouth of a dragon on the back of the mirror, and made seven days' rain. It is further stated that Kaotsu (206-194 B.C.), the founder of the Han dynasty, before coming to the throne, obtained a square mirror at Kanyang which secured good fortune. "Paokuatzu" says that a Taoist hung a nine-inch mirror on his back, and evil spirits would not approach him lest their real features should be detected in the mirror. The same book says that one asked if there is any way of knowing the future, and the answer was, "Reflect yourself in a nine-inch mirror, meditating the subjects, and after seven days you will know the things in the future as well as those beyond a thousand miles". "Sheniching" says that a husband and wife on separating each took a piece of a broken mirror for remembrance; that afterwards the woman married another man, and thereupon the piece of mirror converted itself into a jay, and flew to the husband and informed him of the fact. Chinese literature abounds not only in legends of the miraculous power of the mirror, some of which form complete works by themselves, such as "Kuchingchi", but also in pretty poems written by famous poets, such as "Sutungpo".

### DESCRIPTION OF THE MIRRORS ILLUSTRATED OPPOSITE: PLATE III.

[K] Knob, small, surrounded by six circles, two containing a tiger, two a phoenix and two a flower-design; border-section, inscription in Kai style, surrounded by a band of highly conventionalized birds. 5.2 inches. White. Probably end of the Six Dynasties.

[L] Knob, in the shape of an animal, surrounded by four other animals, modifications of "Suling", the unicornute monster; border-section, birds and branches of vine with

grapes. The design is in the transitional stage of grape-mirrors. 5.8 inches. Red and black. Tang.

[M] Knob, small, placed on a monster; principal section, four supernatural animals, "Suling", a phoenix, a tortoise, and a dragon; border, inscription in Kai style, surrounded by twelve Zodiac animals. All the animals have become realistic and very little trace of mystic symbolism is left. 9.4 inches. Red and green; very much rusted. Probably Hsin.

## S. JEROME BY CIMA DA CONEGLIANO BY TANCREDO BORENIUS



HE beautiful painting of S. Jerome in his solitude [PLATE] which we are enabled to reproduce by the courtesy of its owner, Major L. E. Kennard of Market Harborough, is apparently at present very little known among students. Some thirty years ago (1883) it was lent to the Winter Exhibition at Burlington House, and was on that occasion put down in the catalogue as a work by Marco Basaiti, who, as is well known, frequently treated this subject in a similar vein. The name of Cima da Conegliano seems, however, to me to be more appropriate for this picture. The general conception of the scene is marked by that freshness,

innocence and gentle rusticity which charm us in the works of Cima. The composition, with its accomplishment in the balance of lines and spaces, is eminently characteristic of that master; and so are a number of details. A passage in the foreground to the right—the rock, surrounded by trees, on one of which a falcon is perched—is almost literally repeated in another S. Jerome by Cima, the little painting in the National Gallery (No. 1120) which, by the way, also at one time was ascribed to Basaiti. The two partridges to the left of the saint are identical with those in the *Madonna under the Orange Tree* in the Imperial Gallery at Vienna; this picture is also recalled by the singularly













THE FIGURE AScribed TO BASILIO. THE MUSEUM, BUDAPEST



THE FIGURE AScribed TO BASILIO. THE MUSEUM, BUDAPEST



## “S. Jerome” by Cima da Conegliano

beautiful painting of the flowers and the foliage in the foreground. The facial type of the saint is the same as in the National Gallery *S. Jerome*; indeed, it constantly occurs in the works of Cima. The drawing of the saint's drapery, particularly over his right leg, is typically Cimesque. Finally the clear, cool colouring in general and certain notes such as the blue of the drapery and the green of the shrubs behind the saint point to Cima. The atmosphere effect, suggestive of the light of an early morning just before sunrise, has rarely been rendered by Cima with similar felicity. Here, indeed, there is a certain reminiscence of Basaiti, as he appears in a group of paintings ascribed by some critics to a different artist, the “Pseudo-Basaiti”.

An additional interest attaches to this picture through the fact that it obviously is the original of the only known *S. Jerome* which is inscribed with the name of Basaiti. The picture in question [PLATE] now belongs to the Budapest Museum (No. 109), and bears on the scroll in the foreground to the right the signature MARCVS·BAXAITI FS.<sup>1</sup> (The scroll in Major Kennard's

<sup>1</sup> I am indebted to Dr. Z. de Takács, of the Budapest Museum, for a photograph of this picture, and for the information that it was acquired from the Piccinelli collection in Bergamo. The

painting probably once bore an inscription, but nothing can now be made out of it.) A comparison of our two plates will show that the Budapest picture reproduces Cima's composition fairly faithfully, though with some liberty and also without much understanding; for instance, the mountain in the background to the right, which is one of the cardinal points in Cima's design, is here far less accentuated than it ought to be. The painting is quite different in both works, being careful and precise in Major Kennard's picture, and extremely coarse in that at Budapest. Since the latter is known to me only from a photograph, I am unable to say whether its colouring is like that of Basaiti; but it seems *a priori* very improbable that he would have condescended merely to reproduce the work of a rival artist. If the Budapest picture is a contemporary copy, we are probably justified in assuming that the signature has been added in comparatively recent times, when the name of Basaiti had become a kind of general label for Venetian paintings of *S. Jerome* dating from the time about 1500.

two panels are of slightly different size: Major Kennard's picture measures 25 in. by 40 in. (64 by 102·3 cm.), and the Budapest picture 27½ in. by 37½ in. (70 by 99·5 cm.).

## INVENTORY OF THE ARUNDEL COLLECTION BY MARY L. COX

[By an oversight in the first instalment of the Arundel Inventory contributed by Miss Cox, the proper heading, together with the reference to the Inventory in the list of contents, was omitted.—ED.]

### INVENTORY OF PICTURES, ETC., IN THE POSSESSION OF ALETHEA, COUNTESS OF ARUNDEL, AT THE TIME OF HER DEATH AT AMSTERDAM IN 1654.

(Continued from page 286.)

HOLBEIN	ritratto d'Anne de Cleves.
HOLBEIN	ritratto della Moglie de Holbein.
D'ALBERTO DURERO	Christo portando la Croce con molte figure disegnat.
VAN DICK	ritratto del Sig <sup>r</sup> Conte d'Arondell con suo Nipote.
RAPHAEL URBINO	Ritratto di ferrico Carondelet Archidiacono Bissantino con suo Segretario guicciardino & un altro tesa della sua Migliora. Maniera e ben conservata.
RUBENS	ritratto di Madonna la Contessa d'Arondell.
	Venere et Cupido.
	Madonna de FRA SEBASTIANO DEL POMBIO.
HOLBEIN	un ritratto.
HOLBEIN	ritratto del Cavaglier Guilford.
HOLBEIN	ritratto della moglie sua.
HOLBEIN	Ritratto d'un Orifice Hans von Zurch.
BASSANO	Susanna.
HOLBEIN	Eduardo Sesto Re d'Inghilterra.
PARMEGIANO	St. Francesco.
	Mad: BAROTIO doppio CORREGIO.
ALBERTO DURERO	Un paese.
HOLBEIN	ritratto d'homo aquazzo.
SALVIATI	Decolatione de St. Gioanni.
BREUGEL	Botegha de Barbieri in aquazzo.

BREUGEL  
BASSANO  
BREUGEL  
PALMA  
SCHIAUONE  
BREUGEL  
HOLBEIN

CAMPAGNOLA  
LUCA D'OLANDA  
LUCA

BREUGEL  
RAPHAEL

JULIO ROMANO

HOLBEIN

HOLBEIN  
TITIANO  
BREUGEL  
HOLBEIN

VAN BALEN  
HOLBEIN  
HOLBEIN

PARMEGIANO  
BREUGEL  
PARMEGIANO  
A. VAN AVENNE  
TITIANO

Contadino che si battenno.  
Viaggio del Patriarcha Giacoppe  
Un quadro con assassini.  
St. Sebastiano.  
Nativita de Christo.  
fiera o feste de Contadini.  
Conte de Southhampton Fitzwilliams.  
Paese.  
Tentatione de St. Antonio.  
Le tre Re.  
Duoi Arme A.D. (monogram).  
Ballo de Contadini.  
5 quadretti le historie de St. George.  
Ecce homo, TITIANO.  
Madonna.  
Un quadretto con N<sup>re</sup> Sign<sup>a</sup> con gli segni delle 4 Evangelisti.  
Un quadretto con divers figure Jocatori, etc.  
ritratto d'un Mathematico.  
Philippo del Rio.  
Con quadretto.  
Duchessa de Lorena grande del naturale.  
Venus Ceres & Bacchus.  
Eduardo Sesto Re d'Inghilterra.  
Wartanus Vescovo de Canterbury.  
Ritratto d'homo.  
Festa de Contadini.  
3 paesi.  
Drolierie in Chiaro Scuro.  
Ritratto del Duca d'Urbino.

# Inventory of the Arundel Collection

SOTTO CLEEF  
PARMEGIANO  
PAULO FIAMENGHO  
ALBERTO DURERO  
ALTORFER

RAPHAELE

CORREGIO  
LUCA CHRONACH  
HOLBEIN

HOLBEIN

VAN DYCK

TITIANO  
TITIANO  
TITIANO  
TITIANO  
TITIANO

HOLBEIN  
VERONESE

DASSANO

PIERINO DEL VAGA

GIORGION

TINTORETTO

PARMEGIANO.  
SCHIAVONE &  
PAULO FIAMENGHO

BLOMAERT

MYTIAN  
VAN DYCK

VAN DYCK  
HOLBEIN

Sileno chiaroscuro.  
Ritratto de Donne  
4 stagioni in 4 pezzi.  
Veronica.  
St. Jeronimo.  
un altro St. Jeronimo.  
Ritratto d'homo.  
ritratto d'homo.  
St. Gieronimo.  
St. Lorenzo.  
Ritratto del Cavaglier Guilfort  
in piccolo.  
2 scizze di VAN DYCK.  
un ritratto d'un musico.  
un altro d'un Architetto.  
Christo nel horto.  
ritratto de Henrico Howard,  
Conte de Surry.  
Ritratto de Tomaso Howard,  
Ducha de Norfolk.  
32 ritratti de chiaroscuro.  
Una Mad: con Nre Sigr St. Gio.  
anni copia de RAPHAEL.  
Adone e Venere No. 20.  
Mars & Venere No. 21.  
Venere & Cupido.  
Christo fra gli nicouoli.  
Un pastore con una femina & tre  
putti.  
ritratto d'homo armato.  
5 pezzi fatto per tapesseria.  
ritratto de Paolo Veronese.  
il Centurione grande.  
il Centurione piccolo.  
Christo cacciando gli mercanti  
fuore del tempio.  
Poeta Dante con varij figure.  
Cinque cartoni in aquazzo gli  
furti de Giove.  
un homo & Donna con una testa  
in Mano.  
Christo levato della Croce.  
Henrico octavo.  
Letre Marie.  
corame d'oro depinti.  
Philippe Conte d'Arundell.  
3 ritratti sopra tavole tonde.  
Madonna d'ALBERTO DURERO.  
Quadretto il ritratto del Visconte  
Montague ca 3 fratelli—Izaack  
Oliver in mano del Cavalier  
Walcker.  
David et Goliath.  
Mad: INNOCENTIO D'IMOLA.  
St. Pietro in prigione.  
2 ritratti d'homo & donna in  
pezzi.  
testa d'homo di guast.  
un passadgio con una chiesa  
dove danno Elemosine agli  
poveri.  
ritratto d'homo tenendo Corona  
in Mano.  
1 doge de Venetia.  
ritratto de Stephano Laughton  
Don Carolo Colonna.  
Ritratto del Sigr Conte con  
Madama.  
Ritratto del Re & Regina.  
Legge Vecchio & Nove.

una Tazza con un serpente al piede.  
apezzi tonde con figure.  
1 bocale.  
branco de Corale con una figura.  
un specchio d'acciaio.  
un cucchiaio d'eliotropio.  
uno scatolo d'accoglio.  
un Christallo con la figura de St. Gieronimo.  
una scudella di Madre perle.  
Tazza d'isada con coperchie.  
pezzo de legno impietrita.  
una Lampa.  
una pietra per macinar colori de porfido rotto.  
Diversi pezzi, figurini Ritratti & Altre intagliata in pietra & in  
legno.  
Ritratto de Stephano brechel pietra.  
8 pezzi intagliate in pietra 7 de quelli sono le 7 vitie.  
un homo ignudo mettendo calzettii legno.  
homo portando un peso legno.  
Adam & Eva intagliata in pietra.  
Cleopatra in pietra.  
piramus & Tisbe.  
una donna salvatica.  
32 figure intaglio di legno per il giuoco de Schacco.  
32 Ritratti de Signori grande e dame legno.  
2 figure in 2 scatole home e donne legno.  
Landgravia di hessia A.D. (or A.O., monogram) legno.  
Ritratto de Ulrico Zwinglio.  
figura de argento.  
tazza de rinocero.  
Monumento A.D. (or A.O., monogram).  
le 7<sup>te</sup> virtu con une Lucretia tagliata in pietra.  
Venere & Cupido  
Donna con agnello  
Donna pregando  
puttino con libri  
testa di donna  
Gregorius Thurlike  
arma sopra un ballo con ali  
battagli a cavallo  
Duca de Richmond legno.  
St. Giacomo con un homo inginoehiato legno.  
Ritratto d'homo in Bussala.  
Sphinx  
Lionessa  
Cavallo  
Cane  
puttino con pennt in una Mano un pese atacato a l'altra, pietra.  
Testa de Lione Pietra.  
Satiro & Saturina con due puttini & grotesca legno.  
Una scatola con St. Martino  
duoi cavalli marini attaccato insieme } legno.  
Arma pietra.  
palas pietra.  
Testa di Marte pietra.  
Donna con un libro braccia rotto.  
un frate con un braccio rotto;  
puttino.  
Samsone col Lione manico de Corello.  
Ritratto d'homo in una scatola Legno.  
un Turco.  
hercolo & Caco pietra.  
Testa di donna.  
ritratto de Melchior Schedel.  
busto di donna coronata.  
Busto de hercole.  
St. Roch in legno.  
donna con un braccio rotto.  
2 capitelli intagliato in legno.  
Guarcia di Cortello legno.  
un contadino pietra.  
St. Margarita pietra.  
Magro pietra.  
Mercurio pietra.  
fanciullo con pesce & fiore in mano pietra.  
Donna con fuoglio in una scatola pietra.  
Lucretia pietra.  
Testa di Cavallo.  
1 pezzo d'Avolio rotto con figure.  
una mad: con N<sup>re</sup> Sig avolio.

[After the inventory of pictures follows the list of curiosities and other objects, now added to Miss Cox's transcript.—ED.]

2. Calamari de bronso con figurini.
8. Tondi Lauoro di Limosin.
3. piatti.
6. salieri.

# Inventory of the Arundel Collection

una Mano in Legno.  
 donna tenendo un compasso in mano legno.  
 puttino con uccello in mano pietra.  
 Massimiliano Imperadore.  
 un'altra.  
 fanciullo tenendo due arme legno.  
 ritratto de l'Imperadore Massimiliano.  
 Erasmo Rotterodamo.  
 un anello in legno V.Z. (monogram).  
 pietra de la moto hispano.  
 Testa de donna.  
 Coronatione della Mad:  
 Sigismondo Re di polonia.  
 Jorg Kootzler.  
 Andrea Doria.  
 Lorent Schaw.  
 homo con beretino.  
 Tartarugua.  
 Vecchio con fanciullo.  
 Paulus Kremer.  
 Leonora sorella de Carolo quinto.  
 ritratto d' Anna fuchsins.  
 Stephen Brechiel.  
 herman bockmann.  
 ritratto senuza scrittura  
 2 frati.  
 Benedict Mulner.  
 angelo con una Torchio.  
 Noach con la donna & 4 fanciulli.  
 Arme.  
 testa di giovane.  
 testa di giovane & giovane avolio.  
 Joan Shorn avvocato.  
 Vaso in una nischia.  
 testa de donna.  
 Ceres & Bachus. Pietra bianca.  
 ritratto d'homo & donna d'una banda de l'altre Maximiliano primo.  
 furleger de Norenberg.  
 luna intagliata in pietra.  
 Sol . . . pietra.  
 donna con ali tenendo un specchio pietra.  
 testa d'homo con beretino.  
 ritratto d'homo in bussola.  
 ritratto d'homo con Inscriptione.  
 un apostolo in piccolo.  
 un homo tenendo una rotolo.  
 Dio Padre.  
 donna sedendo senza braccia.  
 un matto con un braccio.  
 Sirena.  
 donna li gambe & breccie rotto.  
 donna le braccia rotte.  
 Carlo quinto.  
 ritratto d'homo.  
 ritratto disegnato.  
 donna nelle copie con serratura alla boca.  
 busto de donna.  
 ritratto d'homo.

testa d'un turco.  
 homo vecchio con coron.  
 homo sedendo.  
 un matto.  
 piccolo pezzo con fogliame.  
 un santo con una chiesa.  
 fanciullo sopra un cane.  
 ritratto d'homo.  
 ritratto d'homo vecchio con Lettere *Semper laus ejus in ore mco.*  
 testa di donna come Medusa. pietra.  
 Sebastian Underholtz. pietra.  
 Grotesca con una testa armata in mezza.  
 testa d'homo laurata.  
 ritratto non finito con una garlanda sopra il beretino. Pietra.  
 arme con un moro  
 arina de hessia & Sassonia.  
 festone.  
 Venere.  
 Leone.  
 ritratto d'un duca di Sassonia.  
 Ismaeliti che vendeno Joseph.  
 mezza donna.  
 homo armato in ginocchio.  
 Caciatore.  
 Frederico Imperatore.  
 Grotesco con testa de donna in mezzo.  
 Maximiliano I legno.  
 ritratto d'un Signore de L'ordine della vele d'oro.  
 Diana con Nimphe. Pietre bianche.  
 Francesco Primo Re di Francia. Legno.  
 Donna sonando sopra una liuta. Legno.  
 testa di donna bozzata in cera.  
 testa di fanciullo bozzata in cera  
 Un zoppo. legno.  
 2 teste bozzate in cera guasto.  
 2 ritratti una d'homo l'altra di donna in una scatola legno.  
 un homo come un Apostolo con le braccio rotto. legno.  
 uh homo con donne.  
 donna con spada.  
 homo mezzo. Grotesca.  
 figuretto come un S. Giovanni. legno.  
 Jonas nella balena cortello & guancia. legno.  
 ritratto d'Alberto Durer. Concha.  
 un angelo. Legno.  
 testa d'homo grasso. Pietra.  
 Struzzo.  
 un angelo in avolio.  
 una pew.  
 plico ultr. tagliato in acciaio.  
 Carlo quinto con bellissimo compertimento.  
 Jacop Wolckenstein.  
 Isabella Carlo Quinto uxor.  
 6 teste intagliato in bussola.  
 una Mad: con Nr Sigr & dui angeli. H.S. (monogram).  
 un palatino vescovo de Freisingen.  
 Christo morto con 7 figure avolio rilievo.  
 Satirina in bronso.  
 34 teste in Basso rilievo legno.  
 un candeier de Bronso essendo homo con le braccia distese.  
 Anatomia d'una Lionessa. bronso.

## ETCHINGS BY SEYMOUR HADEN (UNDESCRIBED STATES) BY CAMPBELL DODGSON



AN examination of the British Museum collection of Seymour Haden's etchings with the aid of Dr. H. Nazeby Harrington's catalogue has brought to light certain states and trial proofs which had escaped the vigilance of that experienced student and collector. Since the Print-Room possesses over 280 impressions from 193 of the 251 recorded plates, the fact that so few additions need to be made bears witness to the accuracy and

approximate completeness of Dr. Harrington's description. Few as they are, it seems worth while to place them on record.

H. 19. *Fulham*. The first published state, undescribed, should follow trial (b). The plate was published without a signature, but still bearing the etched title *Fulham on the Thames*, in Cadart's "Société des Aqua-Fortistes", Première Année, Paris, 1862-63. It has a long engraved inscription, giving title, name of publisher and printer. The



## Etchings by Seymour Haden (*Undescribed States*)

trial proofs (c) and (d) are, consequently, not early impressions from the plate, but intermediate proofs between two published states.<sup>1</sup>

H. 56, 57. *Near the Grande Chartreuse* (after Turner). Dr. Harrington describes but two proofs of No. 57, one in the Lenox Library, New York, the other (in 1905) in the possession of Mr. Dunthorne (since sold), bearing a note in Haden's writing: "From a drawing by Turner in my possession, F. S. H.—unique proof—plate destroyed". A third proof, in reddish ink on Japanese paper, was bequeathed to the British Museum in 1900 by Henry Vaughan, along with trial (a) of H. 56, which seems also to be very rare. H. 57 bears, etched on the lower margin, the inscription partially quoted by Dr. Harrington: "Drawn by J. M. W. Turner, R.A. Near the Grande Chartreuse, Dauphinè. Etched by F. Seymour Haden, 1863". The words "unique proof" suffice to show that Haden's recollection of the history of this plate was not faultless. But a much more serious blunder was committed, apparently on Haden's own authority, when Nos. 56 and 57 were described as being from two different plates. The error goes back to Drake's original catalogue, where No. 50 (H. 57) is described as a study for No. 49 (H. 56), and the note is appended: "Both plate and proof are believed by Mr. Haden to have been destroyed". The plate was not destroyed, but re-worked, for H. 57 is simply the first state of H. 56. The "trial" (a) of H. 56 bears clear signs of having been through some earlier stage; the marks of the burnisher are apparent in many parts of it. A very large amount of the original work was scraped out, but what remains proves, on the closest examination, to be identical in H. 57 and 56. After all this work with the burnisher had been performed, and the marginal inscription, with much besides, had vanished, a local mezzotint ground was laid to bring out the rock on the left and the two trunks on the right as dark masses. In a third state (H. 56, "first state") some additional etched foliage appears, partly undoing the work of destruction and restoring with a lighter touch a few details which had seemed too heavy when first printed. But the plate remained un-

<sup>1</sup> This had already been observed, independently of my discovery, by Mr. A. M. Hind, and is mentioned in his article on Haden in *Die Graphischen Künste*, 1911.

finished, and was abandoned. Mr. Rawlinson (*Liber Studiorum* catalogue, 1906, p. 131) refers to Haden's plate as a spirited copy of the etching for plate 54 of the *Liber*. Haden himself, it will be observed, has given a different account of the original from which he worked.<sup>2</sup>

H. 101. *Horsley's Cottages*. The Museum possesses an undescribed trial proof between (c) and (d). It shows all the alterations described under (d) except the change of inscription.

H. 145. *Breaking Up of the "Agamemnon"*. In addition to trial (c) and the first state, the Museum possesses an undescribed trial proof, which should be called (f), between (e) and the second state. There is fresh dry-point work in the sky near the right upper corner, and the waves have been altered as mentioned in the description of the second state; but none of the other changes noted had as yet been made. This proof is described in the margin, apparently in Goulding's writing, as the first impression of the second state; but it is evident that further changes were found advisable before the printing of the edition went on. The cancelled plate of this famous etching has recently been presented to the Museum by Sir Seymour Haden's executors.


H. 199. *Windsor*. The Museum possesses a trial proof between (a) and (b).

A few slight errors in Dr. Harrington's catalogue are of less importance. H. 71. *The Lovers' Walk*. The trial proof in the British Museum is not (b), but (a), touched with pencil with a view to the alterations carried out in (b). H. 152. *Dolmellynlyn*. The trial proof in the British Museum is (a), not (b). H. 158. *Pool Dornie*. The trial (a) in the Museum is a counterproof. H. 218. *Encombe Woods*. The Museum possesses trials (b) and (c), but not (a). In H. 94, first state, the signature is in the right corner, not the left; in H. 204 it is in the left corner, not the right.

On the back of the Museum proof of H. 237, *Sketch near Longparish*, Haden wrote in pencil: "Date? A fragment of an abandoned plate and of some unremembered place, probably Longparish, looking towards the long bridge, at the Hurstpierpoint end. S. H."

<sup>2</sup> The *Liber* drawing was bequeathed to the National Gallery by Henry Vaughan (A. J. Finberg's *Inventory*, 1909, p. 321).

## THE PAINTER OF *A GALIOT IN A GALE* BY P. M. TURNER

 HERE are only two paintings in the National Gallery catalogued under the name of John Sell Cotman, *A River Scene* (No. 1111) and *A Galiot in a Gale* (No. 1458) reproduced here [PLATE I, B]. *A River Scene*, though by no means remaining in its original state, may be

regarded as a fairly satisfactory example of Cotman's work. When *A Galiot in a Gale* was purchased for the nation at the James Price sale in 1895, it was welcomed as a notable acquisition which filled a glaring gap in the representation of British art. But from the very first the attribution of this pretentious picture to the



Calcutt, Scarborough; watercolour by Copley Fielding. Sailing Collection, British Museum

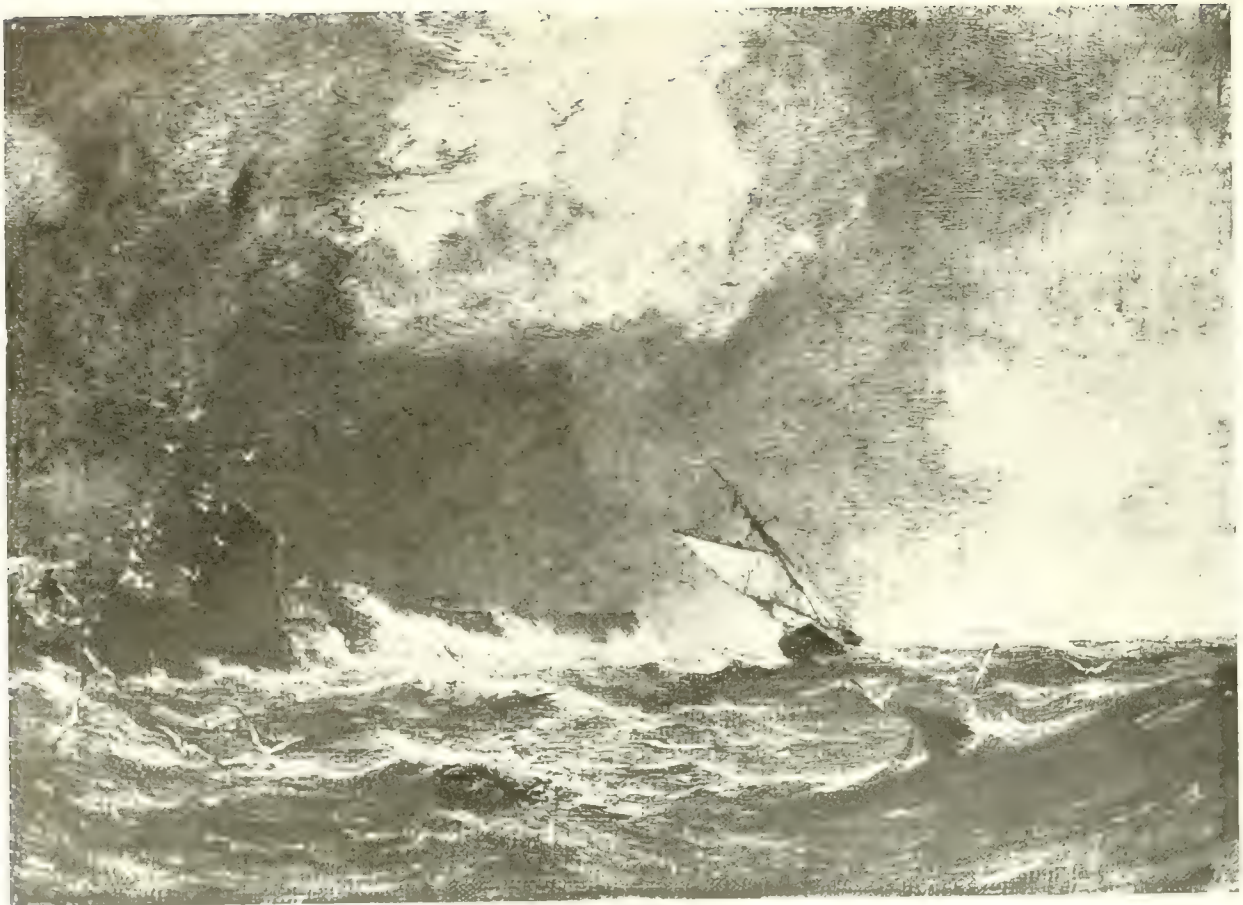


10. A Galleet in a Gale; painted by Thomas, Waterhouse, 1840s









BY MR. ALTON. THE GREAT FLOODING. GUNSCHAU, HAMBURG.



BY MR. ALTON. THE GREAT FLOODING. GUNSCHAU, HAMBURG.

## The Painter of "*A Galiot in a Gale*"

elder Cotman was not generally accepted by careful students of the Norwich school, though the difficulties in suggesting another author have deterred them from carrying their objections much further.<sup>1</sup> It may be remembered that the Master's elder son, James Joseph Cotman, declared that his father never painted a large oil picture; and *A Galiot in a Gale* measures 43 by 54½. This statement, however, is quite inconclusive against the authenticity of the picture, since the *View on the Norwich River* in the Norwich Castle Museum (No. 7), the genuineness of which is indisputable, measures 25¼ by 36¾, and cannot therefore be called anything but large. The reasons for rejecting the present attribution rest on the firmer ground of conception and technique, as may easily be seen by comparing *A Galiot in a Gale* with other known works of the Master. For instance, the beautiful *Fishing-boats off Yarmouth* in Norwich Castle (No. 8), reproduced here<sup>2</sup> [PLATE II, D], which was painted at some time previous to 1834,<sup>3</sup> shows a realization of atmosphere and motion entirely absent from *A Galiot in a Gale*. In the Norwich Castle picture there is no melodramatic appeal nor striving after effect; on the contrary, directly we see it we are struck by the constant characteristic of the nervous, strenuous Cotman through all his varying moods, his unvaried pursuit of truth to nature. We feel at once that only a moderate breeze is blowing and the diffused sunlight gleaming from behind a rising mass of vapour illuminates for us inevitably, as it does in nature, the foreground and middle distance, with its clear delicate light. The eye of a lover of the sea is instinctively satisfied by the truth of the swell of the water against the boat, the shape of the clouds and the course which they are travelling, recognizing that such details interpret truly the direction and velocity of the wind. On the other hand, in *A Galiot in a Gale*, we perceive that the painter designs to make us hold our breath before his exhibition of the violence of the wind, and the fury of the seas with which he lashes his boat. While all the time his sea is curiously lacking in the form which vast bodies of water actually assume under stress of a gale. His sea is merely technically violent, and so is quite unconvincing. His sky, moreover, is singularly inappropriate; the clouds do not seem to be moving at all, whereas, with such a hurricane blowing as he lets loose upon his sea, the clouds would be piled up and driven helter-skelter before it. But most un-Cotmanlike of all are the boat and figures. The peculiarities of Cotman in the drawing of figures, well defined to students of his work, are unmis-

takeable when once observed, and the three sailors in the galiot do not present any of them.

If then *A Galiot in a Gale* is not by John Sell Cotman, by whom is it? The names of his sons, James Joseph and Miles Edmund, have been suggested—rather perhaps mentioned—in connexion with it, since it is too unlike anything which we know was painted by either of them for their claims to be considered seriously. It was then assigned tentatively to George Vincent, a suggestion more within the bounds of probability, particularly considering the treatment of the sky. Other critics have put forward George Chambers on the credit of a similarity in composition with works which have latterly passed through the auction rooms under his name. But all these guesses present insurmountable difficulties on technical points which it would be tedious to enumerate here, and it seems that no very serious efforts have been made lately to solve the problem.

Now to students of the English School, I think that one or two points will be obvious. First, while the picture is undoubtedly English, it has nothing to do with any painter of the group commonly called the Norwich School. Secondly, regarding the development of English painting it evidently falls between the dates 1820 and 1860. And lastly, it is the work of some artist accustomed to the use of water-colour. Some months ago I observed in the Kunsthalle at Hamburg, among the English pictures and drawings bequeathed to the city by Mr. G. C. Schwabe, a sea-painting by Copley Fielding, otherwise unnamed. Thanks to the Director's kindness, I was able to have a photograph taken which is reproduced here [PLATE II, C]. To assist comparison between the oil-painting and the same artist's water-colour drawings, his well-preserved and singularly complete water-colour *Off Scarborough*, of the Salting Collection in the British Museum, is reproduced also [PLATE I, A]. It is well known that Copley Fielding was fond of painting storms at sea, and it will be seen that the Kunsthalle picture represents a rough sea with a boat running before the wind and a sky which I should call theatrical. After a close study of the Kunsthalle picture and careful comparison between it and photographs of the pictures which I have enumerated, with some others besides, I am now strongly inclined to think that Copley Fielding and no one else was the painter of *A Galiot in a Gale*. In it and the Kunsthalle picture the composition is built on identical lines; there is the same massing of the clouds with the light suddenly gleaming through them; the treatment of the waves and the motion of the sea could hardly be more alike; and the boats with the figures in the sterns must surely be products of the same hand. I would also draw particular attention to the handling and colour of the distance, and to the

<sup>1</sup> See Mr. C. J. Holmes's article, Vol. IV, No. 10, p. 74, etc. (Jan., 1914).

<sup>2</sup> By permission of the Corporation of Norwich.

<sup>3</sup> The year of Cotman's sale.



## The Painter of "A Galiot in a Gale"

disposition of the gulls which, with Fielding, have almost invariably black tips to their wings—a peculiarity to be observed in both pictures. Further, anyone well acquainted with his pencil

drawings will have no difficulty in recognizing his hand in the figures, and in details of the galiot, such as the hard lines of the tiller and the canvas by which the boat is carried.

### LACQUER WORK IN ENGLAND—II. ENGLISH LACQUER BY HERBERT CESCINSKY



SOME considerable confusion among the authorities appears to have occurred regarding the period when English, or rather European, lacquer work began to supersede the Chinese and Japanese imported varieties. The whole question is far more complicated than would at first appear. The idea of imitating the Eastern lacquer appears to have originated in Holland, somewhere about 1670, and after a considerable number of pieces had found their way thence into England, the methods were introduced by Dutchmen who followed William the Stadtholder to England after 1689. Various books dealing with the art had already been published, and advertisements had appeared offering instruction in the new decoration, but none of these can be accepted as genuine contributions to the history of English lacquer work. The folio of Stalker and Parker, "*A Treatise of Japaning and Varnishing*" (already referred to in the first article of this series, page 295), although published during the reign of James II, is absolutely worthless, the work of charlatans who had not even a prentice knowledge of the art they professed to teach. Absolutely unacquainted with the composition of either oil or spirit varnishes, they endeavoured to escape from the difficulty by recommending a mixture, a solution in spirit of wine of practically every kind of resin and gum known to commerce. Thus, "To make Varnish you must have Spirit of Wine, which must be strong, or you will Spoyle the Varnish". The recipe propounded by these experts was to make separate solutions of the following, in spirit of wine; Gum Sandrick (Sandarach), 1 lb.; Gum Mastick, 1 oz.; Gum Copal, 1½ ozs.; Gum Elemni, 1½ ozs. (? Gum Animée from the Courbaril tree) and White Rosine, ½ oz. The above, when mixed together with 3 ozs. (!) of Venice Turpentine, formed the famous varnish which Stalker and Parker announce as a "Compleat Discovery".

The other treatises published about this time appear to be all of equal value to that of Stalker and Parker, and the fact that "lackering" was taught as an elegant accomplishment in young ladies' schools at this period indicates that it had not reached a serious technical level, and if practised at all in England, was in the hands of a very few, who were by no means anxious to popularize the art by the publication of treatises dealing with the subject.

An examination of the books on lacquer work during the last quarter of the seventeenth century revealing an utter lack of knowledge of the art by its professors, we are compelled to adopt one of two courses: either to date all specimens of lacquer work, other than the Oriental, later than 1690-1700, or to acknowledge that those examples which exhibit totally different methods of decoration from those of Stalker and Parker, and others, must be of foreign origin. The first of these alternatives is inadmissible. If we date later than 1700 the square cabinets on carved and gilded stands (where the lacquer work is obviously of Occidental workmanship) we have no reasonable period in which to account for the subsequent developments of English lacquer work. That some of these square cabinets are later than 1700 is indisputable; but it may be accepted almost as an invariable rule, that where the ground is hard and brilliant, the raised gesso in high relief and overlaid with pure gold as distinguished from bronze dust, the drawing sharp, and showing considerable acquaintance with the spirit of Oriental forms, such examples are prior in date to 1695 and are of Dutch origin. At no subsequent period does English lacquer work reach the high standard of that of Holland at this date. It is very doubtful whether many of the elaborate gilded stands of these cabinets are of English workmanship—although this is possible, as the requisite degree of skill was certainly possessed by the carvers of the East Anglian counties at the period. In the case of the lacquer decoration, English origin is out of the question, unless we are to assume that examples of the highest order and others beneath contempt were produced at the same date and in almost identical localities.

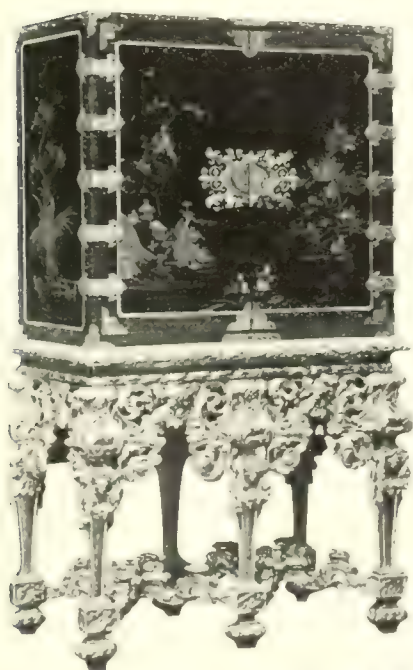
Although the ground of English and Dutch lacquer pieces varies widely in different examples, some possessing almost the hard brilliancy of the Oriental work, and others being merely daubed with varnish, they have all one characteristic in common: the polishing of the ground is subsequent to the execution of the ornament. Lacquer artists do not seem to have been able to devise a raising-preparation which would adhere properly to a highly polished surface. The ground colours were therefore flatted, and after the design was finished, in gesso and tracery, several coats of varnish were applied, each being carefully felted down, in such manner as not to destroy the sharpness of the



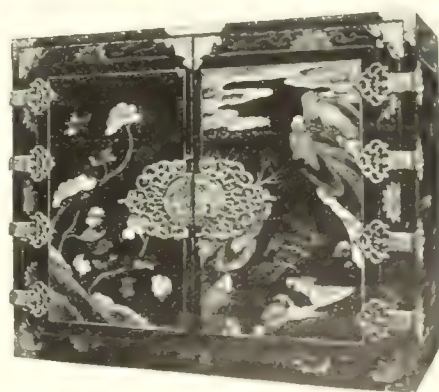
(A) RED LACQUER CABINET ON GILT STAND, THE USUAL TYPE OF EARLY DUTCH CABINET, 1799



(C) BLACK LACQUER CABINET ON LACQUERED STAND, 1799-5



(B) BLACK LACQUER CABINET ON GILT STAND OF FRENCH TYPE



(D) BLACK LACQUER CABINET, 1800-1810, MATIG, AN IMITATION OF THE JAPANESE STYLE



(E) THE SAME, THREE-PANEL CABINET









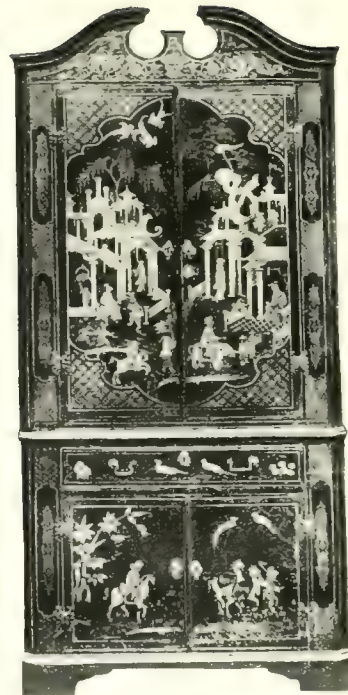
(F) "LACQUER" CABINET. TOYCHO-MATE. AN EXAMPLE WHERE THE ORNAMENT HAS BEEN CARVED IN THE WOOD BEFORE LACQUERING INSTEAD OF CUT ON THE GROUND AS IN THE LASTEN WORK.



(J) CORNER CABINET. LACQUER. AN EXAMPLE OF THE BEST LACQUER WORK IN ENGLAND.



(C) CLOCK BY WIND MILLS AND ELKINS; CASE OF GREEN LACQUER. AN EXAMPLE OF THE BEST LACQUER WORK IN ENGLAND.



(H) CORNER CABINET IN BLACK LACQUER. THE USUAL TYPE DURING THE REIGN OF GEORGE I.



(G) BLACK LACQUER CABINET ON LACQUER STAND. EARLY SHERATON PERIOD.

## *Lacquer Work in England*

ornament. Some detriment in this respect was inevitable, owing to the tendency of the overlying varnish to level up irregularities of surface. Good English lacquer is always executed on an oil ground. Spirit varnishes appear to have been used only for inferior work, and the modern method of "French polishing" (where shellac dissolved in spirit of wine was applied with a "rubber") was, of course, unknown until the first half of the nineteenth century. In fine English lacquer work the ground is hard and bright, with the peculiar "sticky" appearance of oil varnish. The varnishes being applied very thinly, with each coat well felted down, the sharpness of the raised gesso is usually very little impaired. An absolutely glassy surface in English lacquer indicates spirit varnishes, and inferior methods or, more probably, modern lacquer applied to an old piece.

The square cabinets on carved gilded stands appear to have remained the almost exclusive fashion, until the very end of the seventeenth century. The idea may have prevailed that these square cabinets, with the doors fitted with five or six hinges, with pierced flanges and lock plates, and corner-pieces made to match, were typically Chinese in design: certainly their decorative value was undeniable. During the reign of William III furniture relied on ornamentation rather than on form for its decorative effect. *Marqueterie* cabinets and bureaux were almost as severe in general outline as these square lacquered cabinets. During the first years of the eighteenth century, however, this severity was somewhat relaxed, *marqueterie* declining in favour and being replaced by plain walnut. The new forms taken by this plain walnut furniture were also adopted by the lacquer worker, and the general contour of lacquer cabinets began to approximate to the prevailing styles of the various periods from the reign of Anne to the end of the reign of George II. The square cabinet, however, persists for many years, due probably to the advantageous field offered to the lacquer worker for the display of his skill. In *PLATE I, FIGURE A*, is shown a square cabinet of a representative type of this period, about 1690. The carved stands of this date bear a general resemblance to each other, all exhibiting the influence of the school of Gibbon. It is the stands rather than the cabinets themselves which mark the varying stages of development until the end of the reign of Anne. In *FIGURE B* the stand is of pronounced French character, the legs and stretcher rails being purely Louis Quatorze in design. In *FIGURE C*, another fashion is introduced, that of the Dutch cabriole-leg, the stand here being lacquered to match the cabinet. The black lacquer demanding some relief, this is supplied by the carved and gilded pediment, in lieu of the usual gilt stand. This example is notable as being an excellent specimen of purely English work. The

ground, especially of the interior, is hard and brilliant, the ornament highly raised and sharply modelled, and quite characteristic of the best attempts at copying the Oriental forms at this date. The same fashion of providing each door with elaborately pierced hinges, lockplates and corners is general in nearly all these square cabinets, and these brass mountings vary very little in design.

The imitation of the Korean "cut" lacquer appears to have been rarely attempted, and it is curious to discover, in the two examples shown in *FIGURES D, E and F*, how the difficulties have been evaded rather than surmounted. In each case the ornament has been first cut into, or grounded in the wood, the lacquer being applied afterwards. It would appear that to be absurd was to be Oriental in 1700-1710, as in the interior of *FIGURE E* the two panels of the inside faces of the doors are intended to be complete only when the doors are closed—in other words, when the design cannot be seen at all.

The general fashion of the Queen Anne lacquer furniture following the general fashions of the walnut furniture of the same date, the double dome-top was frequently adopted in both. The custom of fitting these cabinets with lock plates, hinges and corners of pierced brass appears to have declined between 1700 and 1710, as these double dome-top cabinets are found, either plain, as in *PLATE II, FIGURE G*, or embellished in the older fashion.

During the latter part of the reign of George I the corner cabinet became a favourite article of furniture, and numbers of these must have been decorated with lacquer work, examples such as *FIGURE H* being frequently met with at the present day. Not only do the forms of these corner cabinets exhibit a strong similarity, but even the design of the lacquer work is usually based on one or two patterns, such as on this example. The care and attention hitherto lavished on the finer specimens of English lacquer work began to exhibit strong decadence at this period, the design usually being poor, the ornament badly spaced and meaningless in drawing, and the relief usually very low. Clock-cases are the notable exceptions in the whole history of English furniture which remain unaffected by the general trend of fashion or the decline in quality of workmanship. The trade of the clockmaker was a powerful industry during the latter half of the seventeenth and nearly the whole of the eighteenth century, regulated by a wealthy, influential and autocratic guild. The greatest possible skill and labour was lavished on the early clocks, and to the student of English clockmaking it is surprising at how high a level not only the workmanship but also the inventiveness of the craft was maintained. The cases of fine London clocks, especially those of the "grandfather" type, which were nearly



## Lacquer Work in England

always made to the order of the clockmaker, exhibit an equally high grade of workmanship and design until about 1750, when the trade of the clockmaker began to decline. FIGURE J, a clock by Windmills and Elkins of London, is a good specimen of a lacquered clockcase of fine proportions and high quality of about 1730-5. The ground is of a dull green, a colour which appears to have been the *bête noir* of the lacquer worker, as it is exceptional to find a good green ground in English lacquer-work of this period.

With the advent of Robert Adam and George Hepplewhite, lacquer-work, which had declined in favour during the period of Thomas Chippendale, was again revived in an altered form, the fashion being for furniture enamelled with varnish paints, and decorated in the style of Adam, this method

being generally referred to as "Japanning". True lacquer, with the ornament of raised and gilded gesso, was very sparingly produced, although FIGURE K, a cabinet of about 1780, is an instance of the fact that the art had not been entirely lost at this date. As a general rule, however, the whole subject of lacquer work in England may be subdivided into two periods, that of the Oriental, from about 1665 to 1690, and that of the English and Dutch, from 1690 to about 1750. Fashion plays such an arbitrary part in the history of English furniture during the whole of the eighteenth century, that it is possible to make certain apparently arbitrary systems of classification, in a manner which would be both incongruous and inaccurate if applied to furniture manufactured in England at the present day.

## SOME APPROXIMATIONS BY SIR MARTIN CONWAY

**T**HE omnivorous collector of photographs of works of art, who not only gathers together things from all quarters representative of the work of man in the past, but also tries to discover as truly as he may the co-ordinates in time and space for each object depicted, stumbles now and again on surprising approximations. The process of arrangement, after books of reference have been exhausted, is one of successive experimental grouping of objects together—an exhaustive trial of all promising permutations and combinations, till at length the right one proves itself to the surprised but instantly recognizing eye.

Some—nay, I believe, most—photograph<sup>1</sup> collectors solemnly go to work and buy the particular photograph they may want at a given moment. In such collecting there is no romance. I have always acquired, and greedily, whatever came my way, whether out of sale catalogues (of which I once purchased 2 cwt. at a time—glorious moment!) or from penny boxes at the second-hand dealers, or by tearing up books or illustrated museum catalogues, or—however. A year ago there came to me some eight-and-twenty boxes and portfolios full of miscellaneous cuttings, prints, proofs, photographs, sketches, and what-not, all in absolute confusion, being the residue of the gatherings of the late Mr. Romilly Allen, after the British Museum and I know not who else had taken their pick. It took six months of hard work to bring order into that chaos.

Such collecting leads one over all fields of art in process of time. Now it is a Cypriote earring, now an Anglo-Saxon fibula, now an Achæmenian

cylinder, now a mediæval spur that howls to be located. To hunt each down in turn is most attractive sport, especially after middle life. Each problem solved is a new discovery for the man who solves it, though experts may have revealed the solution long ago. An example or two may provoke emulation, and some are here recorded.

Amongst Mr. Romilly Allen's stuff were some plates representing the fragments of a silver vase or cauldron, called the Gundestrup vase, from the bog in Jutland where they were found in 1891. They came from a publication by Dr. Sophus Muller (Copenhagen 1892).<sup>2</sup> Some thought the work to be Gallo-Roman or a copy of Gallo-Roman made in Denmark. Monsieur Reinach put it to the time of the Barbarian invasions, but no one seems to have looked eastward for the origin of its forms.

The thing itself, as found, was a heap of a dozen silver plaques. They originally decorated the outside and inside of the upper part of a large bowl [PLATES] and one of them was fixed to the bottom inside. The designs upon them are ugly in a high degree. The outside plaques bear the busts and arms of male and female figures. The inside plaques have complicated compositions. Individual figures have been identified as Gaulish divinities and the like, whether correctly or not I cannot say.

The process of permutations and combinations brought these silver plaques (the photographs of them, of course) into the neighbourhood of certain Sassanian silver discs, and finally made one in particular claim close kinship with the Danish find. The disc in question [PLATE II] was represented

<sup>1</sup> Of course, "photograph" is here used in brief for any kind of reproduction or image of an object, whether drawing, print, or process reproduction of any sort.

<sup>2</sup> Other descriptions are in Montelius-Reinach, *Les temps préhist. en Suède* (Paris, 1895), and S. Reinach, *L'umbo d'Herpaly*, *Bull. archéol.*, 1895, p. 41.



AN OUTSIDE PLATE OF THE CAULDRON



THE INSIDE OF THE CAULDRON. MUSEUM OF NORSE ANTIQ. THINGS, COPENHAGEN









SASSANID PLATE IN SILVER RELIEF. THE HERMITAGE, S. PETERSBURG.



SILVER PLAQUE AT THE BOTTOM IN THE INSIDE OF THE GUNGSIRUP CAULDRON

by a photograph ruthlessly cut out of a plate which appeared in *The Burlington Magazine*, in August, 1910 (Vol. XVII, p. 285). It depicts a silver dish belonging to the Hermitage collection at Petersburg on which is shown a Sassanian prince thrusting a beflagged lance down the throat of an accommodating lion who opens his mouth at a convenient altitude alike for the mounted hunter and the artist. The disc or plate is not very closely dated, but a comparison with Sassanian coins (the method employed to run down Sassanian princes) indicates a high degree of probability that the prince in question was Hormisdas II (301-309 A.D.), and that date is not sworn against by the character of the work, so far as I can discover.

Hormisdas, on the plate, holds up his little arms in a queerly ineffectual manner, after the fashion of the Egyptian hieroglyph for *Ka*, and it occurred to me that the prehistoric Dane who made or<sup>3</sup> superintended the making of the Gundestrup vessel must have had before him a Sassanian prototype like this Hormisdas plate. Once set on the trail, it is easy enough to find in other Sassanian works prototypes for all manner of details on the Jutland imitation. There are winged griffins and elephants; there is a man wrestling with a lion for all the world like Izdubar of Babylon, whilst the dead huddled-up beast on the bottom roundel has resemblances (if you bring a little goodwill to the comparison) with the beast in the British Museum silver plate with the hunting of Sapor II.

I am afraid all this reads like the outcome of a terrible lot of learning, but it is really nothing of the sort—merely permutations and combinations which anyone could effect who happened to have access to the photographs, and power to detach them from the publications into which our modern unwise habits of publication fasten them to the detriment of study. Wondrous, however, is the efficiency of a pair of scissors ruthlessly wielded. It is true the text suffers, as my own copy of the "Proceedings of the Society of Antiquaries" (for example) sadly witnesses, all gaping with holes where prints have been. But what of text? It goes out of date sooner or later, generally very soon; whilst a good illustration of a genuine object never goes out of date and is all the better for being rescued from a swamp of print.

Let me be permitted to give another example. Here is a pair of curious gold and garnet ornaments now in the Berlin Museum [FIGURE 1]. They were published in the "Amtliche Berichte" at some date which I do not seem to have recorded, and I am certainly not going to spend half a day travelling from Maidstone to the British Museum to find out. The form of these objects is enigmatic enough, and the best suggestion that could be made of their purpose was that they were intended to

<sup>3</sup> They find two or three different hands at work on it.

decorate the scabbard of a sword. The setting of cabochon and flat stones, the triangles of tiny gold balls, and the general look of the things rank

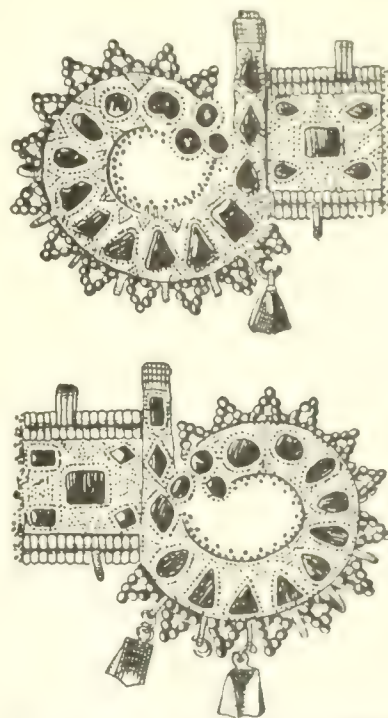


FIG. 1. PAIR OF GOLD AND GARNET ORNAMENTS FROM VARNA IN THE BERLIN MUSEUM

them at once among the products of barbarian art, such as were made in a vaguely defined region north of the Black Sea, about the third and fourth centuries A.D., where the Goths and other ancestors of the barbarian invaders of Western Europe learned the style which they brought with them, even into England, in the days of the Folkwanderings. All that could be discovered about the provenance of these two objects is that they were sold at Varna; but how they came there or whence no one will ever know.

As to the origin of what we may for brevity call Gothic art, it is not for me here to dilate. Suffice it to say that the elements that went to the making of it are to be identified in Scythia even as far as Siberia, in Sassanian Persia, and (some have thought) even in India. The inlaying of flat stones, especially garnets, after the manner of enamel is, perhaps, the most characteristic feature of such work. A golden relic box thus adorned was found in a Buddhist Tope, near Jelalabad, dating from not later than 150 B.C. It is now in the British Museum. Garnets are the commonest of stones in Northern Kashmir. The Hunzakuts (in the Nilt campaign of 1891), being hard up for lead, put a garnet into the bullet mould before pouring in lead, and thus fashioned the missiles



## Some Approximations

they fired at our troops out of Enfield rifles. I collected some of these bullets on the spot a few weeks after the fight. A few days later I came across a stream the bed of which was wholly and deeply covered with garnets. One could have scooped them up by the coal-scuttle full. Thus the hill country at the north-west corner of India is just where garnet decoration is to be expected.

In attempting to place the photographs of the Berlin objects I was, therefore, naturally led to turn over my Indian photographs, and the first set I took in hand were those of the sculptures of the Bharhut Tope (date about 250-200 B.C.).<sup>4</sup> There

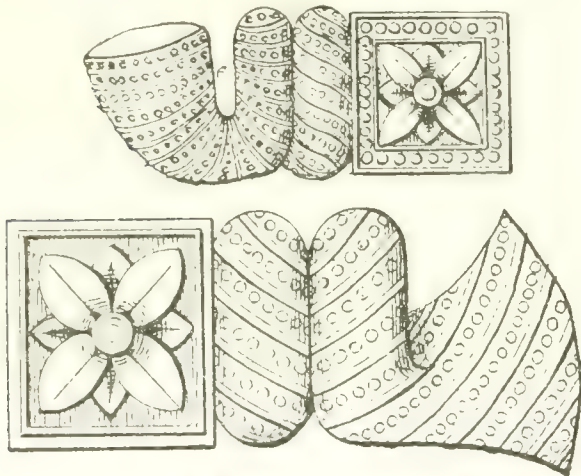


FIG. 2. EARRINGS AS REPRESENTED ON THE SCULPTURES OF STUPA OF BHARHUT

(on Plate 49) I found the very thing wanted, amongst a set of drawings of earrings as depicted on the sculptured figures. The illustration herewith [FIGURE 2] shows two which appear to be earlier types of the Berlin examples, whilst another Bharhut earring is fringed with bells, and thus further countenances this Indian connexion. It is true that six or seven centuries intervene between the Indian and the Gothic examples, and there is a considerable degradation in type visible. The Indian ornaments were trumpet-shaped, and

<sup>4</sup>A. Cunningham. *The Stupa of Bharhut*. London, 1879. India Office publication.

pushed through a huge hole in the lobe of the ear; the Gothic form is flat and evidently intended to hang from a loop at the top. The garnet decoration has also come in between the time of the earlier and later example. But that the two are offshoots of a single type seems hardly doubtful.

The above instances of approximations are related not as in themselves important discoveries, but merely as examples of the kind of result that arises automatically from the chronological arrangement of a collection of reproductions of miscellaneous works of art, and the facility of reference which the detachment of prints from books and from one another provides. A collection thus arranged is, in fact, a new and incomparable instrument of research. The necessary features in such a collection are two: the reproductions must not be larger than a moderate maximum size, and they must be as nearly chronologically arranged as the present state of knowledge renders possible.

The first condition means that all the prints must go into a box of standard size, not too big to be easy of handling, not too large to stand like a book on a shelf, not too heavy to prevent rapidity of reference. A print may, indeed, be of any size, but if larger than the area of the box, it must be cut to fold, and not relegated to some larger box involving separate and laborious consultation.

The second condition is poison to prigs. The date of few objects is known. We must be satisfied with approximate dates, and often with dates assumed, always subject to repeated correction. Within a given century geographical subdivision is first indicated, and within the geographical divisions the various arts can be further subdivided from one another as numbers increase and boxes grow to be over-full.

It is to be hoped that before long the utility of such collections of reproductions will become generally recognized, and that museums containing a chronologically organized representation of all the arts of all the world—in fact, of the works of man—may spring up in at least the great centres of civilization.

## SOME FIFTEENTH-CENTURY SPANISH CARPETS BY A. VAN DE PUT

**T**HOSE who have followed the literature upon the Exhibition of Mohammedan Art at Munich in 1910, will have been surprised to find that so distinguished an authority as Dr. Sarre postpones to the end of the sixteenth century the Spanish carpet bearing the Enriquez arms, which has hitherto been generally assigned to the fifteenth.<sup>1</sup> Dr. Sarre

<sup>1</sup>H. 11, carpet N. 187 of the official catalogue has been illustrated and described in *The Burlington Magazine*, Vol. XVIII,

detects native American influence on Spanish sixteenth-century design in the human and brute

p. 100, Pl. I, A (Nov., 1910), "Hispano-Moresque Carpets", by W. G. Thomson. In *Die Teppiche auf der Mohammedanischen Ausstellung in München*, by F. Sarre, *Kunst und Kunsthandwerk*, XIII, p. 486, 1910, Dr. Sarre writes: "In diesen Tierbildern und Figuren zum Beispiel in dem kämpfenden Affen, möchte man fast an indianische aus America nach Spanien importierte Einflüsse denken. Der Teppich soll aus dem Kloster Sancta Clara in Palencia stammen und dürfte frühestens Ende des XVI Jahrhunderts entstanden sein". The title to fig. 19 of the article also gives the date as sixteenth-seventeenth century.

## Some Fifteenth-century Spanish Carpets

forms which ornament the outer border. In order to establish his theory (1) comparison must be made between Indoamerican and fifteenth-century Hispano-Moresque figure ornament; and (2) the armorial bearings at least must be shown to be of a later date than the fifteenth century. But these tests surely fail either to strengthen Dr. Sarre's assumption or to diminish the probability

doubt find suggestions in objects imported from the Near East, in Spanish-Gothic panel-paintings and carvings, and even in the conventions of armoury, but compositions so derived cannot easily be classed according to style. Lustre decoration, indeed, does give some criterion of Moorish artistic expression (FIGURES 1, 2, 3) in the restricted sphere of pottery. The antithetic

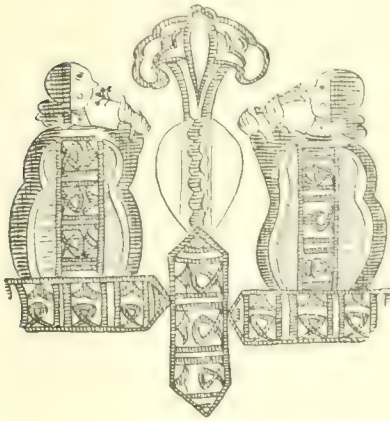


FIGURE 1

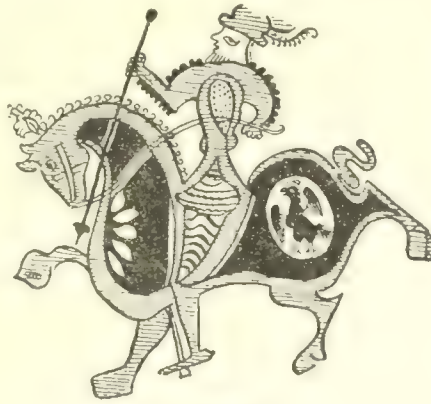


FIGURE 2

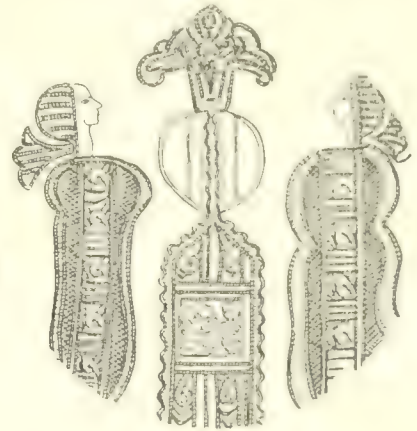


FIGURE 3

of the earlier date. The first test, indeed, is scarcely applicable, because there is no body of pictorial art, nor of figure decoration, sufficiently comprehensive to establish the general character of an Hispano-Moresque style in this particular field. It is most difficult to estimate the general artistic attainment of the Moors of Granada, of the Mudjares or Moors of Castile and Aragon, in a field whither, by the close of the middle ages, they could hardly have developed a tradition or coherent style. The comparative paucity of representations of the human form did not, in this case, result entirely from the extent to which the prohibitions of the Koran were actually observed in Islamic art. Towards most of its finer achievements the latter drew material from Christian sources at a time when painting and sculpture were either declining or only beginning to revive. Failing such inspiration or the patronage of princes, Hispano-Moresque art sank into mere decoration, because the innate capacity of its practitioners lay in that direction. This phenomenon seems to me to be illustrated in the Enriquez carpet.

Skill in figure-design, which is the standard of European art, was beside the aim of most Mohammedan craftsmen, and this defect was not remedied by the cross-currents of influence in operation at the various Spanish courts. At Granada, in the fourteenth century, the human figure still remained an insuperable difficulty to the Mussulman in spite of some practice in the use of animal motives.<sup>2</sup> Moors working for Spanish patrons could no

group of the West Asiatic nations of antiquity is here reinforced by pose and contour peculiarly Assyrian in conception. The proportion of figure-subjects is much smaller in lustre than in the contemporary blue-and-white tiles for which Valencia was famous also. The lustre was made by Moors, either native to the province or immigrant from the south, who worked for Valencian masters among fellow-workmen who, as the documents show, were Valencian Spaniards. It is, probably, no mere coincidence that few designs are common to both wares, that the figure designs of the tiles are generally more accomplished than those in lustre and are obviously based on Gothic traditions.

Passing, for the moment, from the Enriquez carpet, I will endeavour to establish the periods of two similar examples. These three carpets were all made for a family of cousins of the kings of Castile and for a contemporary queen of Aragon. They are among the earliest known specimens of their kind produced in the Peninsula, and are undoubtedly representative of their period.

As regards the inception of armoury in carpet ornament, a form of decoration which made no large demands on the weaver had already long been utilized in countries where European chivalry and the Moslem crafts flourished side by side. The manuscript Bible called the Bible of Manfred, preserved in the Vatican library, was written by an Italian hand, and is held to have been completed before 1258, the year in which Manfred was crowned king of Sicily. It contains a miniature illustrating the presentation of the book to some member of the imperial family, who may very well

<sup>2</sup> M. Gómez Moreno, *Arte cristiano en los Moros de Granada*, 1903 (*Homenaje a D. Francisco Codera*, I., 202).



## Some Fifteenth-century Spanish Carpets

be Manfred himself. The action takes place upon a brown and white carpet, the middle of which is trellised with brown lines; the central band of a triple border bears a mock cufic inscription broken by circles containing single-headed, displayed eagles in brown or black, their extremities "couped", and also by shields or charged with a pale *gules*. Although the recipient of the volume cannot be certainly identified, the miniaturist is evidently illustrating such a scene as book-illuminators have ever portrayed with as much of courtly accessory as was permitted by the artistic canons of the time. The fringe, the borders, the Arabic inscriptions and the armorial bearings are plainly indicative of Sicilian textile resources even if the carpet be possibly of Spanish origin.<sup>3</sup> Further, in the British Museum (Add. MS. 28962)<sup>4</sup> is the Book of Hours, written about 1450 for Alfonso V. "The Magnanimous", whose characteristic if coarsened profile there is no mistaking, is represented in one of the miniatures, kneeling between friars before an altar which is vested with a red frontal and stands on steps covered with a pale green carpet powdered with darker green sprays and five shields bearing the arms of Aragon. A carpet of the same pattern appears in other miniatures in the volume, and a white carpet powdered with red rosettes and black motto-scrolls is also represented.

The minutest evidence concerning the carpets generally used in Northern Spain and more particularly in the north-eastern littoral, at the beginning of the fifteenth century, is to be found in the inventory of the effects of Martin, the Elder, of Aragon, in the Palau Major at Barcelona, made after his death in 1410. In spite of many, and sometimes unsurmountable, difficulties concerning the meaning of the terms used in this list, it gives a vivid general idea of the salient ornamental features of the various woven floor-coverings now recognized as Spanish. The portion of the inventory published<sup>5</sup> includes thirty-four pieces (No. 1587-1609), each of which is distinguished as a "catifa" (alkatifa, a derivation obviously denoting a Moorish provenance), or as "tapit".<sup>6</sup>

Reproduced in Count zu Erbach-Fürstenau's *Die Manfred-bibel*, 1910. Manfred's father, the Emperor Frederic II, married first, in 1208, Constance, daughter of Alfonso II of Aragon. The pale *gules* on *or*, not found among the Italian or German kin of the Emperor, is, I do not doubt, a version of the arms of the house of Barcelona, and represents Constance (d. 1242). At the time of their marriage Frederic was king of Sicily. The possible origin of the carpet need not be dwelt upon.

<sup>3</sup> This miniature is reproduced in *Fifty Pictures of Gothic Art*, selected and described by Percy Dearmer (Alcuin Club), 1910.

<sup>4</sup> *Revue hispanique*, XII, 552, 1905, Reg. 2326, Archives of Aragon, Barcelona. The indescribable decoration of some of the carpets seems to have necessitated the giving of measurements, which are stated in the old Catalan terms: 4 palms = 1 vara, 2 vara = 1 cana or 2 yards.

<sup>5</sup> J. Gudiol y Cunill states that the "tapits serrains" or "barberenchs" and the "catifes morisques" were apparently distinguished from commoner varieties by their design and pile surface ("superficie formant pel"). *Nocions de arqueologia catalana* (Barcelona, 1939).

"Translat del Memorial o inuentari fet dels bens lo quals eren en la guarda roba del molt alt e molt excellent Princep e senyor lo senyor Rey en Marti de gloriosa memoria, . . .".

1587.—Item .I.<sup>a</sup> catifa gran rasa laurada de colors blau blanch groch e vermey trencada. [A large . . . carpet worked in blue, white, yellow, and red interchanged.]

1589.—Item .I. tipit pelos morat de diuerses colors de largaria de dues canes dos palms. [A . . . pile carpet of various colours, in length 4 yds. 1 ft 6 in.]

1590.—Item dues catifes qui han lo camper vert e la .I.<sup>a</sup> ha entorn .I.<sup>a</sup> vie vermeya ample e per lo mig de la vie un brot tot blanch a manera de serment e l altre ha al entorn .I.<sup>a</sup> altre vie vermeya ample ap letres morisques. [Two carpets with green fields, and the first has around it a broad red band and through the middle of the band a white . . . after the manner of a motto (?); and the other has around it another broad red stripe with Arabic lettering.]

1591.—Item .I.<sup>a</sup> altre catifa qui ha lo cap vert en lo qual ha .V. senyals çoes vn a cascun cap e vn al mig e en quescun senyal ha .IIII. barres blanques e tres vermeyes e per lo mig del senyal una vie blaua.<sup>7</sup> [Another carpet with a green . . . with five shields upon it, one at each . . . and one in the centre, and on each shield there are four white and three red pales and through the centre of each shield a blue band.]<sup>7</sup>

1592.—Item vn tapit qui ha lo camper tot fet a cases<sup>8</sup> blaues verdes e morades e per lo lonch ha .IIII. vies amples la .I.<sup>a</sup> grogue l altre blancha a l altre blaua e .I.<sup>a</sup> blancha fete a ondes de la .I.<sup>a</sup> part son totes les ondes blanques e da l altre la .I.<sup>a</sup> es verde e l altre morada l altra blaua. [A carpet which has a field made up of blue, green and purple . . .<sup>8</sup> and along its length it has three broad bands—one yellow, another white, and another blue; and one white waved band. On one side (? in one place) all the waves are white, on the other one is green, one purple, and one blue.]

1593.—Item tres tapits en la .I. dels quals ha entorn tres vies grogues e en mig de les vies .I.<sup>a</sup> blancha e ha y alguns baboyns e al mig del tapit es lo camper vermey ab .II. senyals grans e a cascun senyal ha .VIII. senyals blanchs e en cascun senyal blanch ha .I. drago vermey e l altre ha lo camper tot blau ab dues vies stretes entorn blaues e .I.<sup>a</sup> vie vermeya ample per tot entorn del tepit e l altre ha camper negre ab senyals Salamons<sup>9</sup> vermells e entorn .IIII. vies stretes blaues ab .I.<sup>a</sup> vie ample qui jau en vermell. [Three carpets, one of which has around it three yellow bands, in the centre a white one on which are some monkeys, and in the centre of the carpet the field is red with two large shields, and on each shield are eight white shields, on each white shield is a red dragon; the second carpet has a blue field with two narrow blue bands, and a broad red one right round it; and the other has a black field with Solomon seals<sup>9</sup> in red, and three narrow blue bands around it, and a broad red one.]

<sup>7</sup> Except for the first part of the wording, the shields might be supposed to figure in each corner. *Cap* appears to designate the end or each side of the carpet. The arms recall the shield with the pales of Barcelona-Aragon and a bend azure; for Majorca.

<sup>8</sup> One would suggest, but with all reserve, that *cases*=houses or edifices, a description which might well be applied to the central ornaments of the "tree" carpet at Berlin (*Burlington Magazine*, XVIII, 107, Pl. II, c). John I of Aragon ordered in 1391 that the arms of himself and his consort were to be displayed upon all *cases*; Coroleu, *Documents historichs catalans del sigle XIV*, p. 111. [We cannot confirm Mr. Van de Put's ingenious suggestion; the words seem to us to mean rather "chequered blue, green and murrey".—ED.]

<sup>9</sup> *Opus Salomonis* or *œuvre salomon* was (A. de Longpérier, *Œuvres*, I, 442) a term drawn from the name of Solomon as the type of enlightened wisdom, and applied to any cunningly wrought or ornamented work in whatsoever material. Here, however, it may possibly have designated the geometrical compositions known as the seal of Solomon.



## Some Fifteenth-century Spanish Carpets

1599.—Item vn catifa migencere pelosa ab cases blanques en los pelos e ab barres negres per lonch e per treues.

1600.—Item .IIII. Tapits barberechs de diuerses colors ab les vores blaues de vert clar e blanch les dues tiren entorn .III. canes .VI. palms e .I. altre entorn .IIII. canes e l altre tres canes o entorn.

1604. Item .I. altro tepit poch de larch de l<sup>a</sup> cana o entorn sembrat de senyals salomons qui corre en blanch ab scorpins al mig.

[A medium-sized pile carpet with white . . . on the pile and with black stripes lengthwise and across it.]

[Four Barbary (?) carpets of different colours with borders of blue, light green and white; two measure about 7 yds. 1 ft. 6 in., another about 8 yds, the other about six.]

[Another smallish carpet about two yards in length, powdered with Solomon signs in white with scorpions in the centre (or among them).]

### II

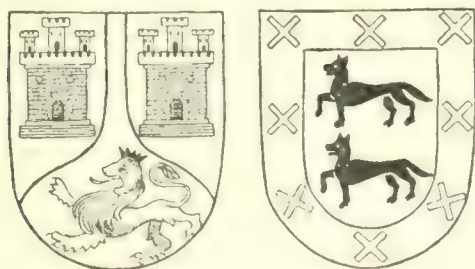
Obscure as are many details in these descriptions of the carpets owned by Martin the Elder, and meaningless as some of their ornamental devices appear to have been to a contemporary even, it is with confidence that one passes from them to the contemplation of such an imposing specimen as the carpet from the Spanish Gallery's collection reproduced on page 310.<sup>10</sup> Though of provenance identical with that of the Enriquez carpet first mentioned—it comes also from Santa Clara at Palencia—it is comparatively much deteriorated. To judge from its unusual proportions (27 ft. by 7 ft. 8 in.) the carpet appears to have been made for a special room or corridor in the convent. The outer border is a broad blue band with an inscription in yellow cufic characters, such as, in No. 1590 of King Martin's inventory, is designated a *vie vermeya ample ap letres morisques*; within this and separated from it by a narrower partition is a second border containing the curiously interpreted animal and other forms which one may suppose the compiler of the list included in a designation he employs, as regards certain other specimens, *i.e.*, *diuerses obres de diuerses colors*.

Upon the red central field of star-shapes formed by meandering blue lines are nine shields of arms, ranged one and two in a triple but irregular repeat of three exemplifications:—

(1) *Argent* two wolves sable and a bordure *gules* powdered with couped saltires *or*, for Ayala.

(2) *Argent* a lion purple mantled of *gules* and two triple towered castles *or*, for Enriquez.

(3) *Or* a cotice *gules*, for the Order of the Banda of Castile.



FIGURES 4 AND 5

Throughout the carpet's length these arms<sup>11</sup> are between them allotted the nine shields as follows, the grouping of Enriquez with the Banda and the isolation of Ayala being noticeable:—

(1)			Ayala	
(2)	(3)	Enriquez	Ayala	The Banda
	(1)		Ayala	
(3)	(2)	The Banda	Enriquez	
	(1)		Ayala	
(2)	(3)	Enriquez	The Banda	

It will be admitted by those versed in the subject that the genius of Spanish armorial representation offers peculiar obstacles to the framing of an hypothesis such as would account, in nine cases out of ten, for a similar selection of arms, at the same period, in northern countries. Whilst the present instance is not without its stumbling-block, to which attention will be devoted later, means of differentiating the shields are afforded by what is known of the history of the religious house at Palencia, to which the carpet at one time belonged: the convent of Santa Clara was the foundation of an Enriquez who was head of his family; and also by the probability that, of the two shields which here exemplify individuals, Ayala and Enriquez, the latter, in juxtaposition to the insignia of the royal order of Castile, designates a male personage.

The convent of Santa Clara was founded by Alfonso Enriquez (or Henriquez), lord of Medina de Rioseco, admiral of Castile, and his consort, Dona Juana de Mendoza. As the components of the Enriquez shield denote, the founder was of the blood-royal of Castile, the son of Fadrique, master of Santiago, who was a brother of Henry II, and like him one of the sons of Alfonso XI by Leonora de Guzman. In his Chronicle of John II of Castile, Fernando Pérez de Guzman records that Alfonso Enriquez "died at Guadalupe in 1429 at the age of seventy-five years, and was buried in Santa Clara at Palencia, which he founded, together with Doña Juana de Mendoza, his wife" (*Cronica del serenissimo rey don Juan el segundo*, 1517, f. ccxliij verso). Of Juana de Mendoza, the foundress,<sup>12</sup> Salazar de Mendoza states that she died in 1431 (*Origen de las dignidades seglares de Castilla y León*, 70). She was daughter of Pedro Gonzalez de Mendoza, first lord of Hita, and of Aldonza Fernández de Ayala. But the arms of the Mendozas of this generation are to seek upon the carpet, nor is it likely that the Ayala coat can refer to the lady of Hita.

It is in the next generation of the Enriquez that

<sup>10</sup> Munich Exhibition, No. 188. The colour scheme is generally of yellow, red and blue. The inscribed border is dark blue relieved for a space at the lower end by blue of a paler shade.

<sup>11</sup> See also FIGURES 4 and 5, after López de Haro.

<sup>12</sup> Riaño mentions an order of Juana de Mendoza, probably of the year 1422, for tiles which he supposes were required for Santa Clara. *Los Indios en España*, p. 167, 177.

## Some Fifteenth-century Spanish Carpets

conjunction of the personal armorials seen upon the carpet is found. The son and heir of Alfonso was Fadrique Enriquez (d. 1473), lord of Medina de Rioseco and admiral of Castile, created count of Melgar and Rueda by Henry IV. He took for wife Marina de Ayala (otherwise Cordova, Ayala y Toledo), only child of Diego Fernández de Cordova I (d. 1435), lord of Baena, by his second wife, Inés de Ayala y Toledo (d. 1453), lady of Casarrubios and Arroyomolinos, and of "the houses of the parish of San Antolin of Toledo". It was Juana Enriquez, the daughter of Fadrique and Doña Marina, whose marriage with John II of Aragon made them the maternal grandparents of Ferdinand the Catholic.

From the preceding, it will have been seen that Marina de Ayala bore the patronymic of her mother, whose heir she became in Casarrubios and Arroyomolinos, etc., in 1453: in Spain hereditary succession to lands being invariably accompanied by an assumption of the name and arms of the line so represented. Thus her mother, Inés de Ayala, paternally not a member of that family, was probably a Suarez of Toledo; her tomb in San Antolin nevertheless bears the Ayala shield only, and she is named Ayala in her husband's will.

The first wife of Fadrique Enriquez is recorded by López de Haro (1622) as "Marina de Ayala, señora de Casarrubios del Monte, hija de Diego Hernandez de Cordova, Mariscal de Castilla, señor del estado de Baena, y de doña Ines de Ayala, señora de Casarrubios su primera muger". Imhof (1701), probably following him, calls her, likewise, Marina de Ayala; Salazar de Mendoza (1618) names the lady Maria de Toledo; Salazar y Castro (1694-67), Marina de Cordova; and Fernández de Béthencourt (1905), Marina de Cordova, Ayala y Toledo. Such discrepancies in the statement of her patronymic will not, for the reason already mentioned, surprise any student of Spanish genealogies. They are seen to vary between the surnames of her father and of her maternal grandfather; whilst the last-named is a comprehensive recital of her ancestry rather than the name Doña Marina used after succeeding to her mother, Inés de Ayala, in 1453.

The shield of the Banda, most famous of Spain's mediæval orders, next claims attention. Instituted in 1330 by Alfonso XI of Castile, progenitor of Peter the Cruel, of the houses of Trastámara and Enriquez, its insignia were worn as a gold scarf or ribbon falling from the right shoulder to below the left arm. The scarf or bend (*banda*) is seen also as an integral part of several Castilian coats-of-arms, issuing from dragons' jaws. John II's coinage shows the shield of the order, its bend both with and without heads of dragons. Of this reign (1407-54) and coeval with the carpet is the *dobla de la Banda* figured here [FIGURE 6]. To any selection of arms that includes Ayala and the Banda

the fact is of importance that Pedro López de Ayala, the chronicler of Peter the Cruel, bore the

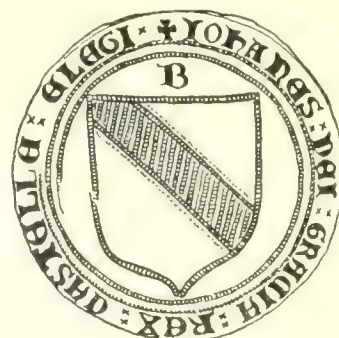


FIGURE 6

royal banner of the Banda at the battle of Najera (1367); Fernan Pérez de Ayala, his son by Leonora de Guzman, was standard-bearer of the order.<sup>13</sup>

That the Banda, always depicted beside the arms of Enriquez, may refer to Don Fadrique's possession of the order rather than to its association with the name of Ayala appears probable. The chronicler of John II (año xxvi) makes it clear that, at his father's instances, Fadrique was allowed to succeed him in the admiralty, "together with certain other grants or favours" held of the king.

### III

As regards the office of admiral (*Almirantazgo*), it is desirable to consider the insignia pertaining thereto in connexion with the carpet first mentioned, which has been attributed by Dr. Sarre to the end of the sixteenth century.

In this instance the Enriquez arms are thrice figured along the centre. The lion is reversed, and the castle towers have three instead of two battlements, but the shield-shape is the same. At the sides of the latter are depicted, moreover, two pairs of anchors attached together by ropes twisted in loops.

That the office of admiral of Castile held by the

<sup>13</sup> It must be observed that the authorities leave in obscurity the derivation of the Ayala strain in Marina de Ayala. Her mother, Inés de Ayala, was, according to Fernández de Béthencourt (VI, 515), daughter of Pedro Suarez de Toledo, alcalde mayor of Toledo, killed at Aljubarrota (1385), and of Juana Meléndez de Orosco, dame of Pinto. Doña Inés (d. 1453) is buried in Santa Isabel la Real at Toledo, and the question arises whether her father was not in fact that Pedro Suarez whose tomb, in the same foundation, records that he was the alcalde mayor of the city, slain at Troncoso in 1385, and names his parents Diego Gomez, also alcalde mayor, and Ynes de Ayala. In the Ayala pedigree given by Argote de Molina (*Nobleza del Andaluzia*, cap. lxxxii) Pero Lopez de Ayala, lord of Salvatierra, the chronicler, is given a sister Inés Alfonso, wife of Diego Gomez de Toledo, alcalde of Toledo. Two other Ayala relationships of Fadrique, the second Almirante, may here be dismissed in connexion with the arms upon the carpet: that of his cousin, Maria Sarmiento (maternally Enriquez), wife of Fernan Pérez de Ayala, the Banda standard-bearer; and the alliance of his maternal grandfather, Pedro Gonzales de Mendoza, of Hita, with Aldonza Fernández de Ayala. Neither Sarmiento nor Mendoza is exemplified, and, in fact, neither individual was an heirress.



## Some Fifteenth-century Spanish Carpets

Enriquez should be indicated in connexion with their arms upon one carpet, but not upon the other, is at first sight strange. Yet whether this omission was dictated or not by the exigences of symmetry in the Enriquez-Ayala-Banda specimen there is no question that, from the early fifteenth century, the house of Enriquez possessed the admiral's office.<sup>14</sup> Alfonso Enriquez was created *Almirante mayor de la Mar* on April 4, 1405, which dignity was confirmed to him in 1416 and 1419. On January 28, 1429 [o.s.], his son Fadrique received from John II a patent of the title admiral of Castile, so that on May 30 following he could subscribe himself, according to Pérez de Guzmán (*Cronica del seren. rey don Juan el segundo*, xcviij verso), "Don Fadrique almirante mayor de Castilla, primo del rey". The inference to be drawn from the omission of the anchors as adjuncts to the arms upon the Enriquez-Ayala carpet is apparently governed by the question whether Don Fadrique Enriquez was already admiral at the time when he contracted a union with Doña Marina de Ayala. And to this no authority has been found to yield an answer by supplying the dates of the marriage. From the circumstance, however, that their daughter Juana became the second wife of John II of Aragon in 1444, her birth must have occurred before 1429, when the admiralship was granted to her father. And it would follow, therefore, that the Enriquez-Ayala marriage had, in 1429, for some years been an accomplished fact.

It is a matter for regret that the carpet's date, within the early and mid-fifteenth century, cannot be more exactly formulated than by the statement that the alliance it exemplifies was followed by a second, on the part of Don Fadrique Enriquez (d. 1473).<sup>15</sup>

The evidence of such authentic armorials as seals<sup>16</sup> shows that until late in the fifteenth-century, the bordure charged with anchors, as occasionally attributed to the Enriquez of Medina de Rioseco, had not yet made its appearance in the arms of the admirals of that house. A seal of Don Alfonso, first admiral (d. 1429), preserved in the muniments of the dukes of Osúna has the mantled Enriquez quarterings pure and simple; that used in 1440 by his successor, Don Fadrique (d. 1473), is in agreement with his arms upon the carpet as to the absence of a bordure. Of the third Almirante, Alfonso (d. 1485) we are unable to cite any armorial record;<sup>17</sup> it is in the next generation of the family

<sup>14</sup> The best account of the ancient admiralty of Castile is that of Fernández Douro, "La marina de Castilla" (in A. Canovas del Castillo, *Historia general de España*), 1894.

<sup>15</sup> That the admiral and both his wives were buried in Santa Clara appears certain from statements by Quadrado (1885) and others.

<sup>16</sup> To Don J. Menéndez Pidal, of the sigillographic section of the Archivo histórico Nacional, Madrid, the writer is indebted for information concerning Enriquez seals. No seal of the family exists in the Madrid collection as classified so far.

<sup>17</sup> His half-sister, Queen Juana Enriquez, bore Aragon impaling Enriquez without bordure; and the latter did duty also

that we can first trace the bordure, in the arms of Fadrique Enriquez, fourth Almirante (1485-1538) whose achievement may be seen in the stalls of Barcelona cathedral and in the armorials of the Order of the Golden Fleece to which he was elected in 1518. From his lifetime would appear to date a chair with Gothic tracery of the last years of the fifteenth-century (exhibited at Madrid in 1892 from the Valencia de D. Juan collection) and the Enriquez arms within a bordure powdered with anchors.<sup>18</sup> For his brother and successor, another Fadrique, Charles V erected Medina de Rioseco into a dukedom in 1538; the patent of the dignity, preserved in the Berwick and Alba collections, shows the mantled Enriquez coat alone, or impaled, for the duchess, with that of Giron: the shields alternating in one instance with pairs of anchors crossed in saltire.

I close my observations upon these most interesting floor-coverings by illustrating a third that was formerly the property of the convent of Santa Isabel la Real, or de los Reyes, in the south of the city of Toledo. A glance at the arms upon the

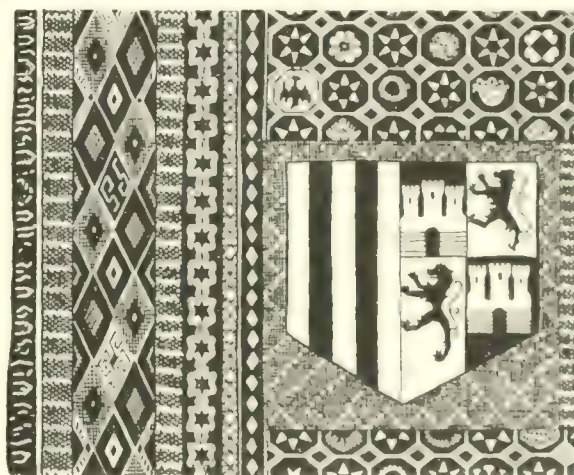


FIGURE 7

portion [FIGURE 7] reproduced here suffices to establish that the carpet is of the same period as that owned by the Spanish Gallery; the shield-shapes are the same and are identically disposed: 2, 1 and 2 throughout its entire length. Certain circumstances in its history as they can be deduced from the carpet's provenance and armory go far to corroborate the theory that it may have been produced at the same fabrique as the larger of the two Enriquez specimens. The convent of Santa Isabel was founded about 1477 within the area of "the houses of the parish of San Antolin", and adjacent

for a nat. daughter, Teresa, wife of Gutierre de Cardenas, lord of Maqueda (d. 1493), whose arms are upon a ceiling from Torrejon in the Victoria and Albert Museum.

<sup>18</sup> K. P. de C. in *Pas Jours*, Pl. CII, and by I. W. in *The Art and Crafts of Older Spain*, II, Pl. I. The lion in base faces to the sinister.



## Some Fifteenth-century Spanish Carpets

to the Mozarabic church of that name which it absorbed, and within which, as has been stated, was buried Inés de Ayala, mother of Fadrique Enriquez's consort. Ferdinand the Catholic granted to the foundress of Santa Isabel, a certain Maria de Toledo, a palace, one of the houses of the parish of San Antolin, that belonged to the patrimony of his mother Juana Enriquez (d. 1468), as grand-daughter of Inés de Ayala (d. 1453).<sup>19</sup> The property that passed from Ferdinand to the con-

<sup>19</sup> Over the door of the house of Inés de Ayala is a defaced shield of arms, the dexter half of which shows a castle and a lion per fesse, the first half of quarterly Castile-Leon, or a dimidiation of the arms of Ferdinand and Isabella, the latter's insignia being given the priority assigned by the agreement of 1475. Figured by R. Amador de los Rios, *Toledo*, p. 200, 1905.

vent in 1477 could therefore have included a carpet bearing the arms of Mary of Castile, the queen of Alfonso V of Aragon, which had been presented by her to Dona Inés. Or the carpet might have accrued ancestrally to Ferdinand through his father, John II, heir to Alfonso V, and to the latter's consort, Mary of Castile. The arms are at all events those of this royal lady and not of Ferdinand and Isabella to whom they are traditionally ascribed.<sup>20</sup>

<sup>20</sup> R. Amador de los Rios, *op. cit.*, p. 303, from which FIGURE 7 is taken, and which reproduces also the monuments of Inés de Ayala and Pedro Suarez, the alcalde of Toledo. For the tomb and a seal of the consort of Alfonso V, and further remarks upon this carpet, see the writer's *Hispano-Moresque Ware of the Fifteenth Century*, 1904-11. Mary of Castile married Alfonso (then prince of Gerona) in 1415, and reigned with him, 1456-58.

## NOTES ON VARIOUS WORKS OF ART

### THE ABBAZIA OF SAN GREGORIO IN VENICE

AN interesting account from the pen of Signor Aldo Ravà, the author of a clever monograph on Pietro Longhi, has appeared in the number for July 23, of the "Marzocco", describing the restoration and re-opening of the Abbazia of San Gregorio in Venice, which took place there a few days previously.

Very little is known, Signor Ravà tells us, of the origin of this beautiful Gothic building, beyond the fact that it owed its existence to the Benedictine monks of Sant' Ilario, who were driven from their quarters on the west littoral of the lagoon by Ezzelino da Romano in 1247, and took refuge in Venice. They established themselves beside the ninth-century church of San Gregorio, which they rebuilt in 1342, adding at the same time the cloister. In 1450 San Gregorio passed under the rule of Abbots, one of whom restored the Abbey, using for this purpose the stones which had served for its original structure. In the latter half of the eighteenth century the order was suppressed, the title of Abbot was abolished, and the community was merged into an ordinary parish and its parishioners. Worse days, however, were to come, for in 1808 the church itself was suppressed and turned into a refinery for the gold used for the Mint, and the Abbazia was converted into a storehouse for barrels. A right-of-way, which was exercised by night as well as by day, was allowed through the building, and was answerable for a series of abuses, together with much damage done to the place. The rooms on the upper floor were let to artists, but even their presence and influence availed little to check the ravages of time, or the damages inflicted by homeless roughs. A few years ago the Commendatore Spada bought the whole place, and determined to save it from the fate which too surely threatened it. He first of all succeeded in getting the right-of-way stopped, and put an end to its being used as a night shelter.

He then settled, after much deliberation, with the Government and the Municipality of Venice, to hand over the work of restoration to the "District Office for Monuments" (*Ufficio Regionale dei Monumenti*)—an office which owes its being to the State, and which, consequently (according to some cavillers), should not be at the beck and call of private enterprise. Be that as it may, and assuming, too, that there are moments when "restorations" may not only be allowed but welcomed, it must be recognized that in this case at least the work of restoration has been beautifully carried out, and that, too, in a spirit of reverence and understanding befitting the spot and its surroundings. Inside the cloister the columns with their carved capitals have all been taken down, repaired and put back; new pieces of the ornate wooden superstructure above the columns have been remade from the few old models remaining and carried all round the court; the low brick wall on which the columns rest has been re-arranged so as to display to the full the ornamental pieces with which it is decorated; the ceiling has been renovated and its polychromatic decoration lightly re-touched; the rubble flooring has been replaced by bricks set in herring-bone device, while the wall which blocked the two side ogival windows has been removed, so that these windows now serve to bring light into the atrium and enable the passer-by on the Grand Canal to have a glimpse of the interior as he glides by in his gondola.

Of no less importance is the work that has been done on the exterior of the building: some rectangular windows have been closed up and a small square one opened out; the balcony has been moved to the left, and on the right, thanks to some clear tracing on the walls, a lovely *trifora*, or group of three windows, has been brought to light; a carved stone boss, till now walled up, has been found and set up over the central bas-relief,

## Notes on Various Works of Art

above which, judging from a picture by Grevenbroch, the Lion of S. Mark once stood and which was doubtless swept away when the fury of revolution raged through Venice at the moment of the fall of the Republic; in front of the chief door and windows iron gratings, copied from old designs, have been placed, and finally a "loggia" has been opened on the side towards the Church of the Salute, supported by simple columns, forming a delightful feature along the otherwise straight wall of the angle, and only requiring the removal of the glass panes which at present close it in to render it absolutely Venetian in character and to complete the scheme of beauty.

What Signor Ravà does not allude to, but what is all the same a whispered hope and belief in all Venice, is that the Church of San Gregorio, which now serves as a warehouse, may in time be adapted for a concert room—a purpose in any case of nobler import than its present one, even if not fulfilling in the highest degree its original destiny.

ALETHEA WIEL.

### AN EXHIBITION IN THE BRITISH MUSEUM

A SERIES of Oriental illuminated manuscripts recently arranged for exhibition in the British Museum deserves especial notice. Attention must first be called to MS. Add. 18,113, which is important for several reasons. It is written by Mir Ali of Tebriz in the Nastalig handwriting (as this caligraphy is called from the name of its inventor), in Baghdad in the year 798, H. (1396 A.D.), and contains nine whole-page miniatures. These already point to the Mongol style of the fifteenth century both in composition and detail. They are in a very bad state of preservation and have, perhaps, been retouched in places, but nevertheless they are important as early examples of the tendency then general in Persia.

MS. Add. 25,900 must be noticed as one of the finest works of the maturer period. It is dated 846, H. (1442 A.D.), and contains the Khamse of Nizam. The script is very graceful; four title-pages are illuminated with extraordinary delicacy in very close arabesques on a blue ground; and some of the twenty miniatures bear the names of Behzad, while the rest, in the same style, are by his pupils. From the works of Behzad already known, we should scarcely have supposed them to date from so early a period of his activity, but there is no doubt that he illustrated this manuscript and therefore must at that time have already become famous. The lively drawing and rich colouring give plain evidence of his hand, even though the full green, which became so typical of him later, is not yet predominant here.

MS. Or. 6810 contains the same poetry with some fine miniatures by Qasim Ali and other

artists who seem to have been near to Behzad. It is dated 1494.

MS. Add. 16,561, a famous collection of poems, illuminated, was written in Shirwan in 1468, and is therefore remarkable as an authentic example of another school. The miniatures are very softly executed, but still show plainly the Mongol reminiscences which had then been already outlived in Herat.

Among the manuscripts of the sixteenth century, MS. Or. 5302 deserves especial attention. It was written in Bokhara in 1567, and in its miniatures, which show a decline from those of Safaid Persia, has indications of the Indo-Persian school, which must therefore have already reached its perfection in Central Asia.

Next, MS. Add. 18,579, with miniatures by Mirza Ghulam, dated 1610, offers a fine example of the developed Hindu style.

There are, besides, further productions of Persian, Indian and Turkish book-illuminators which enable the visitor to make a good survey of the whole subject.

E. K.

### AN EXHIBITION AT THE CRYSTAL PALACE

THE frescoes of the cave-temples of Ajanta, which date from the first to the seventh century after Christ, have recently aroused much interest on account of their significance in the history of art. They have already found especial appreciation in this Magazine (Vol. XVII, pages 136-138, June, 1910). An excellent opportunity for the closer study of these documents of Buddhist art is now offered by the accurate copies recently presented by Mrs. Herringham to the India Society and now being exhibited in the Indian Pavilion at the Crystal Palace. The drawings reproduce some thirty of the frescoes, and are effectively supplemented by an exhibition of photographs taken by Dr. V. von Golubew.

It is quite amazing to find in frescoes deriving so early from so exotic a sphere of culture, so great a mastery of the problems of form and composition, with nothing primitive about it, but displaying rather a great and matured style of painting. There is no stiffness in the movement, nothing grotesque in the proportions, and above all not the least trace of that schematization which often places Buddhist art entirely outside the range of our comprehension. We have to deal here with symbolic scenes of religious art; these scenes are so treated that their hieratic import is forgotten in their purely human presentment—the simplicity of their conception and the abundance of their naturalistic detail. Many of the representations may be directly paralleled by Persian miniatures of the fifteenth century. The animal kingdom is represented simply according



## Notes on Various Works of Art

to its natural appearance without any conventionalization, and it is the same with plants. As achievements in colour also these frescoes must rank high. A green-yellow-red scale certainly preponderates, but there is no lack of interesting contrast and degradation of tone.

From the historical point of view the Ajanta frescoes gain in significance from their affinity to the Buddhist and Manchu monastic art of Turkestan, which has been recently becoming better and better known to us through the efforts of

the various missions of exploration. Some results of one of these, the paintings on silk which Dr. M. Aurel Stein discovered in the Temple of the Thousand Buddhas at Tunhuang, are also now being exhibited in the Indian Pavilion. They show the Mongol tendencies which in the Tarim basin are bound up with Indo-Iranian and other elements and by the side of monumental painting produced an art of book decoration also, which was to become later the point of departure for Persian miniature-painting. E. K.

## REVIEWS AND NOTICES

CENTO VEDUTE DI ROMA ANTICA, raccolte e illustrate da ALFONSO BARTOLI. Firenze: Alinari.

THE publication of rare objects always offends us at first, like the destruction of a ring fence, for we naturally love to keep our *giardini segreti* to ourselves. On a cursory glance at the topographical exhibition recently opened in the former barracks of Urban VIII, we feel that the *peculium* which we have been collecting during years of critical study is offered to the public too prodigally. But it is retrograde, and moreover futile, even to attempt opposition to the spirit of the time, and the science of artistic topography fares like every other: the unique print, or map, or drawing, which was itself the end of our study, and often surprised us by its revelations, has become, whether we like it or no, a mere item in the scheduled category of evidence which will lead other students to conclusions beyond ours. Fortunately, the multiple reproduction of graphic documents is a new craft. There is no *corpus* of facsimiles, mouldering into classic authority in cellars, to upset the classification of those we already have. On this new craft the science of topography is based. Like art-history, it is modern, and admits of whims, fancies, and excursions. It makes no claims to canonization by some venerable academy. This is as well, for its own little Areopagus is at times embarrassed when a mere pencil tracing is sufficient to abolish its canons. The science of Roman topography, in the form in which it now occupies the scientific world here in Rome—as Roman epigraphy must have been in its time—is a subversive force. The owner of a forgotten album of drawings or a set of prints even so late as the seventeenth century, if only they chance to represent a disputed locality, is received with all the attention due to an explorer. We often beg that his unexpected treasures may be reproduced, so that we may keep them by us and extract their secrets at close quarters. In the time of de Rossi, some general resemblance to fact was sufficient; critics had to be satisfied with the reproductions possible to the technique of the period. These old-fashioned representations are the incunabula of our science. Now, the technique of repro-

duction has advanced so far that it can even reveal details originally obscure. In this department of artistic science the Vatican Library takes the lead. De Rossi never dreamed that photography could condense into folio size inscriptions covering entire walls. But in one of the latest publications of that library this has been done, as regards the museum of S. John Lateran, and done in an exemplary manner. So far as can be judged from the specimens already published, and some others in course of preparation, within a few years we shall have from the Vatican Library a set of Roman maps, splendidly reproduced, covering the century from 1550 to 1650. This will place Rome in our hand, and we shall feel as proud as the saints in mediæval art who carry models of their favourite towns.

Such topographic artists as Dupérac, Maggi, Tempesta, Falda, are already established masters of the physiognomy of Rome, but other portrayers of her *disjecta membra* now become important. In the long line of Dutch engravers, the first, the studious Heemskerk, is always quaint and sometimes artistic, and the last, Swanevelt, always shows his taste for the picturesque. Among the Italians, Bosio is fragmentary in his details and comprehensive in his *coup d'œil*. Later, the elaborate, somewhat magisterial, elegance of the true Romans culminates in Della Bella, the amateur of the waving plumes of the Seicento. Then we have the Dutchmen again who regarded Rome each from his pet standpoint and always framed his view in some forgotten archway. Last, there is Grimaldi whose reputation as a topographer of Rome has taken several hundred years to appear. The publications of the Vatican Library will enhance the merits of all these artists and will set them to besiege us with their multifarious information. After these we may hope for similar facilities for studying the Roman frescoes, and after them even the paintings. The publication of Signor Bartoli's hundred views of Rome is the first attempt in topography to edit material referring to a closely-defined subject. The editor has carefully avoided the rocks concealed under this *mare magnum* and has set an



example of how such a publication should be produced, as regards selection, comment and *format*. He has given us a well-written introduction, references to the principal literature on his subject, several indexes, and an explanation of every view printed conveniently on the guard-papers. His references to earlier writers show how extremely important Lanciani's "Storia degli Scavi" is to every student of Roman history. Signor Bartoli follows a well-defined itinerary through classical Rome, starting with the Forum and ending with the ancient bridges, and he helps his readers at the outset by giving them a reproduction of the whole of Maggi's map of Rome, quite adequate to represent the excellence of that masterpiece. We have also the oldest representation of the Palatine, the view by Cronaca, discovered by Bartoli; drawings by Bosio, the originals which Cavalieri altered in his prints; the trustworthy if inartistic documents of Alò Giovannoli, an engraver of the first quarter of the seventeenth century; prints by Maggi of which one, illustrating antique fragments from the palace of Paolo Giordano Orsini, seems to be edited for the first time; several of Poelenburg's drawings from his sketchbook preserved in the Uffizj; the Sadeler's, already obtainable in the very cheap reprints of the "Calcografia reale"; and the prints of Nieulant. The importance of these prints in revealing the ruins of ancient and mediæval Rome is only beginning to be recognized. They comprise intricate views between 1550 and 1650 which Bartoli's close observation has located correctly; views of certain districts altered for ever by the modernization of the city, such as the garden of Cardinal du Bellay, in the Baths of Diocletian; the Pantheon in its less purely classic aspect and environment; the Coliseum and the Via Crucis; and, further afield, more modest remains hardly recognizable without the help of the text. This collection not only contains material rarely or never reproduced before, but it places views well known to archaeologists in very convenient juxtaposition within the space of a single volume. It will save the inquirer many a whole morning's work in a special library. It will, moreover, prove of immense service to historians of art and directors of museums by providing them with a trustworthy pictorial handbook for comparison with original descriptions of ancient Rome. We can only hope that Dr. Bartoli and his publishers, Messrs. Alinari, will produce a similar volume dealing with Rome in the sixteenth and seventeenth centuries, as we see it in the important retrospective exhibitions in and about the Castle of Sant' Angelo.

J. A. F. O.

LES ANCIENNES ÉCOLES DE PEINTURE DANS  
LES PALAIS ET COLLECTIONS PRIVÉES RUSSE.  
Brussels: Van Oest.

THE enterprising Russian Journal of Art, "Starye

Gody", organized in 1909 an exhibition of ancient art at S. Petersburg, of which the present admirably-illustrated volume is the outcome. No doubt the financial stress which followed on the Japanese war is responsible for the disappearance from Russia of many of the treasures that were held in private hands; and this may account to some extent for the rather disappointing results that are now before us. Russia is still so much a *terra incognita* to the Western student that one had hoped that more surprising treasures might have been brought to light by this exhibition. There are, it is true, many interesting and curious works, but very few masterpieces—none indeed of the first rank, if we except the already well-known Rembrandt portraits of the Yousoupoff collection. These, indeed, are of unsurpassed beauty; the woman especially must count, I think, among the greatest of all Rembrandt's creations. Far below these, but still of great beauty, is the Grand Duke Constantin's *Head of Christ*, and very inferior to these again, the theatrical rendering of a man in a turban, which belongs to Monsieur Khanenko. Besides the Rembrandts there are two pictures by De Hoogh, which, to judge from the reproductions, belong rather to his later and less satisfactory period. Among the Flemish pictures there is a Rubens sketch for a Deposition, and a superb example of Siberechts. This appears to be the finest in design of any work by this singularly original and sincere artist. Among the Italian paintings the standard is disappointingly low. There is of course the admirable Predella piece of the *Legend of S. Augustine*, belonging to Princess Eugenie d'Oldenbourg, which has been recently made known by Frau Mendelssohn, but besides this there is nothing of the first rank. The *Crucifixion* ascribed to Duccio may just possibly be by the master, if we suppose that many of the heads have been repainted. A little *Coronation of the Virgin* ascribed tentatively to Bernardo Daddi looks like an extremely beautiful and early work of the master at the period when he was inspired by the same feeling as Giotto himself; there is an intensity and force in the expression of the faces which is missing altogether in his later works. The *Madonna* assigned to Lippo Memmi is also a very beautiful primitive with more suggestion of the art of the Lorenzetti than one usually associates with Memmi's name. After these we come to works of fifth-rate importance, though a good many of them are glorified with high sounding attributions. Lorenzo di Credi, Filippino Lippi and Piero di Cosimo were surely never responsible for the pictures here given to them. On the other hand, the head and bust of S. Sebastian belonging to the Marchioness Campanari of Rome is not only signed but an extremely beautiful and perfect example of Perugino. The *Madonna and Child*, attributed to

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Leonardo da Vinci, appears to be by the same hand as the puzzling and disagreeable picture at Munich. A very curious portrait is the one ascribed to Bartolommeo Veneto, which looks more like the work of some Lombard painter such as Civerchio. Prince Kotzeboi's signed Cima can hardly be authentic, and Titian is too great a name to put to the very ill-drawn portrait of a man belonging to Monsieur Liphart. Among the Venetian portraits none is of greater interest than the curious *Portrait of a Woman* belonging to Francis Youssouppoff. The suggestion of Lotto for this seems to be probably correct. The composition is remarkable and fine, but the picture is described as being unpleasant in quality, and perhaps only a copy, though if Lotto be indeed the author, such rawness and coldness as is spoken of might not prevent its being original; certainly from the reproduction one can see no hint of its being a copy. The French eighteenth century is not on the whole so well represented as one would have supposed from the close ties that existed between the two countries. A beautiful Watteau, *Scène de Comédie Italien*; two Bouchers, and a good Boilly, are the chief works. Among the late Venetians there is a superb Canaletto, and a small Guardi. The collection included some examples of Russian painting of the eighteenth and early nineteenth centuries, but the only artist who stands out from an average level of professional accomplishment is Levitzky, whose portrait of the Countess Worontsoff has a peculiar disquieting vivacity which suggests already the uncompromizing directness which has characterized the Russian genius of more recent times.

R. F.

DIE WERKE ANGELO BRONZINOS. Von HANNS SCHULZE. Strasburg: Heitz.

THE practice of selecting the life and works of a particular artist as the subject of a dissertation for the doctor's degree at a university has been followed recently by several young German students with considerable success. In the present instance the author is a pupil of Prof. Henry Thode at Heidelberg, the impress of whose cultured teaching is evident throughout. It is a better exercise for the preliminary stages of a *Kunstforscher* to select some by-path of artistic history, which has not been too much trodden by others. There is more chance of discovering something new, greater test of the faculties for digesting and expanding new material. In Angelo Bronzino Herr Schulze has found such a subject for his labour. Recent critics have been so much occupied with the primitives, or with the greater artists of the Renaissance, that they have troubled themselves little with that phase of art which followed immediately on the age of the giants, the *Cinquecento* of Italian art. It is the fashion to look upon this period as

an age of decadence, whereas it was really an age of extreme artistic accomplishment. So extreme, indeed, were the accomplishment and the skill which were displayed, that imagination, poetry, religion, and all the great transcendental qualities which had inspired Italian art in former days were now regarded as of less importance than the actual concrete achievement of the artist. Of this phase of art Bronzino is a good instance, like his contemporary, Giorgio Vasari, and even his own master, the great Pontormo. The atmosphere of the Medici court had something to do with this change. The earlier members of the Medici family were ambitious pioneers of a new age in politics, art, literature and general culture. The later branch, beginning with Cosimo I, Bronzino's patron, were cold, calculating middle-class rulers, incapable of original ideas, though lovers of display and intelligent patrons of the fine arts. Agnolo, the son of Cosimo di Mariano and Dianora, his wife, was born of poor parents at Monticelli, in the Val d'Arno, close to Florence, on November 17, 1503. His taste for drawing being encouraged by his parents, he studied for two years in the studio of Raffaellino del Garbo, and then under Jacopo Carucci, better known as Pontormo, whom he assisted in many of his great frescoes in the religious houses of Florence and the neighbourhood. Called Bronzino, from the colour of his hair, Agnolo attained great repute, and in 1530 was in great demand on his own account. In 1537 he entered the service of Cosimo I, who became Grand Duke of Tuscany in that year, and two years later married Eleanora di Toledo, whose portrait Bronzino painted more than once. From this date his life was one of continued prosperity in the service of the grand ducal court. In 1555 he took up his residence in the house of his friend and pupil, Alessandro Allori, where he died on November 23, 1572. A life like that of Bronzino must be read in his paintings, especially his portraits. In these he attains a very high degree of excellence, so high that it is surprising to find how cold an impression is left upon the spectator. His historical paintings, both sacred and profane, are constructed on the most admirable academical principles, drawn and composed with consummate skill, but they have no power of appeal to the feelings. The soul is wanting, even the sentiment which inspired a Guido Reni or the academic fervour which pervades and elevates the works of the Carracci. For the historian of art, however, Bronzino is of no little importance, and Herr Schulze's monograph is sufficiently complete to fill a gap and be of real use. He has done his task well, but by no means spoils the way for a more copious work on an interesting artist in a little-understood period of history.

L. C.



THE ARTS AND CRAFTS OF OUR TEUTONIC FOREFATHERS. By G. BALDWIN BROWN, M.A. T. N. Foulis. 5s. net.

THIS interesting work has already been put before the public by its learned author in a series of lectures delivered before the Society of Antiquaries of Scotland. Prof. Baldwin Brown is so well known as a painstaking and judicious authority on ancient art that we are grateful to the opportunity afforded by the series in course of publication by Messrs. Foulis, known as "The Arts and Crafts of the Nations", for this further instalment of Prof. Baldwin Brown's learned research and lucid exposition.

The material of this book is to a great extent antiquarian and historical, but as our knowledge of ancient art can be gleaned only from the surviving relics of the past, it is necessary in surveying such a field as that of Teutonic art to have some knowledge of the geography and history, as well as the manners and customs of the Teutonic races.

The old accepted tradition, for so long inculcated and even still maintained by teachers in the Græco-Roman schools, that the arts perished with the sack of Rome by the Goths, and remained dormant until the Italian renaissance, can no longer be upheld. A better knowledge of the progress and development of the human race has shown that arts and crafts are the natural product of human intelligence, irrespective of nationality, that they advance or remain stationary according to the intellectual development of any race. It can be further shown that when two or more civilized or partially civilized races come into contact, the less civilized race is for obvious reasons the more likely to assimilate something from the more advanced. So with our Teutonic forefathers. In the history of Europe during the century or too before the Christian era two great movements were in action, of which one was the great increase of the Teutonic races north of the Alps and beyond the natural boundaries of the Rhine and the Danube, and the migratory tendencies of these races towards the south and east, analogous to the migration westward of the races of Central Asia. The other movement was the establishment of the great Roman military empire, the inheritor of the laws, arts, and social customs of settled civilization, an empire which extended itself by conquest over a great part of Europe. It was obvious that these two great movements should come into contact, and that where such contact took place, the rougher and more untutored civilization should assimilate something better, and in the modern sense more artistic, than it had possessed before.

For further information on this interesting subject we must refer our readers to Prof. Baldwin Brown's interesting and erudite pages,

in which the question is set forth in a way which will enable students to dispense with the voluminous treatises by German writers on the same subject. We are all familiar with the names of Vandal, Goth, and Hun as terms of reproach, although we have before now learnt that this is due to prejudice and misunderstanding. If we are pleased to look upon ourselves as in the main of Celtic origin, we have at all events sufficient Teutonic ancestry to make us wish to look upon our Teutonic forefathers as something other than untutored barbarians. In this Prof. Baldwin Brown's book will be of great assistance. L. C.

ZEICHNUNGEN ALTER MEISTER IM KUPFERSTICHKABINETT DER K. MUSEEN ZU BERLIN, her. von DER DIREKTION. Berlin, 1902-1910; G. Grottescher Verlag.

THE collection of drawings by the old masters in the Berlin Print-room ranks as the first of its kind in Germany, although it falls short of the collections in the British Museum, the Albertina and the Louvre. Its chief excellence lies in the early German school (Dürer, Holbein the Elder, Altdorfer and Grünewald being admirably represented), in Rembrandt, and particularly in the Italian quattrocento, for that section includes Botticelli's illustrations to Dante, and the Beckerath collection. The present publication was begun by the late director, Dr. Lippmann, whose services on behalf of the Berlin Print-room cannot be exaggerated, and its completion will be welcomed by everyone seriously interested in art history. The programme inaugurated by Lippmann has been followed by Dr. Friedlaender, who has continued the publication. The selection has not been made from the standpoint of popularity or predilections, but was designed to give a characteristic view of the whole collection. Otherwise the object was to bring into notice drawings likely to throw new light on their authors and to facilitate the present study of the works for which they seem to have served as studies. In the present work Dürer and Rembrandt have not received the attention due to them, and this is simply because their drawings have been reproduced mainly in monumental publications. Concerning the volumes themselves little need be said, except that the editor's notes contain an almost complete bibliography of the criticism dealing with each drawing, and that the official attributions are remarkably reserved. Perhaps the earliest Italian drawing in the collection is the well-known sketch for a pulpit of the Duomo at Orvieto, which has already been published in the first volume of the Vasari Society. It is described as "Sienesische Schule des 14 Jahrhunderts". A comparison with the works of Tino da Camaino shows, however, that the characteristics of the drapery and the beads are so closely related to this master that, while admitting



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that the sketch has not quality enough to enable us to ascribe it to Tino himself, it must be considered the work of one of his numerous scholars. The set of reproductions from Filippino Lippi's drawings is certainly very fine, though some of them are not accepted by Mr. Berenson; for instance, N. 15 (*Head of the Virgin*), which he gives, not without good reasons, to Raffaellino del Garbo, and N. 18 (*Head of a Youth*), which, according to him, is by Amico di Sandro. The two Andrea del Sarto's (N. 33 and 34) are missing in Mr. Berenson's "Drawings of the Florentine Masters", although the first represents a sketch for Andrea's *Madonna* of 1528 in the Berlin Gallery, a picture included in Mr. Berenson's list. N. 37 is a very fine aquarelle sketch of the head of a beardless man by Signorelli, which ranks among the most important recent acquisitions of the cabinet. Turning to the Umbrians, we find first of all the pen-and-ink sheet containing the *S. Paul* and *A Sitting Woman*, attributed to Gentile da Fabriano. These drawings are likely to cause some controversy. At any rate, they are highly interesting. Among the North Italian drawings we find (N. 48) the fine sketch, *The Justice of Trajan*, recently attributed to Vincenzo Foppa by such a good authority as Miss Ffoulkes. Formerly it was called Ercole Roberti. The aquarelle sketch, *S. Sebastian*, given to Montagna, is not, as stated in the notes, a sketch for the S. Bartolomeo altar-piece of the Vicenza Gallery. Its authorship by Montagna is also open to doubt, and there is considerable satisfaction in finding a note of interrogation after Montagna's name in connexion with this drawing in the index of Dr. Borenius's book on the painters of Vicenza. N. 78 ("Venetianischer Meister"), a bistre study of an elderly man's head, appears to be Cariani's work. Among the French drawings are some charming pastels by Watteau, such as the famous portrait of the Abbé Haranger (N. 103) and *The Fagotte-player* (N. 108), four pretty Lancrets, and a very clever Chardin. Another happy acquisition made recently by the cabinet is the *Procession of Women*, by Goya (N. 127), an impressive study in bistre. It is only natural that the greater part of the publication should be devoted to the German, Flemish and Dutch schools. Among the German primitives we notice very important drawings by the Master E. S. and the Master of the House-Book. Only a moderate selection of the wonderful Dürers is given, on the other hand, for the reason stated above, while his school is represented by works of Kulmbach, Schäufelein, the two Behams, etc. Hans Baldung Grien occupies six sheets; among his works are two very attractive portrait studies. We find only two Holbeins, while Holbein the father is represented by a whole set of drawings. Among the Dutch primitives must be mentioned a remarkable portrait study by

Lucas van Leyden and a *Pieta* by Mabuse. The Rubens drawings are inadequate to give any just idea of the master. Van Dyck is, however, better represented. The twenty-one Rembrandts are a very happy selection from his *œuvre* in the cabinet. The Rembrandt school may be studied in some half-a-dozen select drawings by Livens, Flinck, Koninck, etc. Among the masters of Dutch genre, Ostade's fine *Drinking Scene* and Metsu's *Smoker* must be remembered. The Dutch landscape-school is very well represented by a number of sheets by Ruisdael, Goyen, Cuyp, Van de Velde, etc. Naturally, all that is interesting cannot be indicated in so rapid a review of a publication of this kind. In fact, every sheet has its significance, and may be considered indispensable for the student. Gratitude is due to the editor for the careful selection and practical arrangement of the book and to the publishers for the fine technique of the plates.

M. H. B.

HANS SEBALD BEHAM. Nachträge zu dem kritischen Verzeichnis seiner kupferstiche, etc.

BARTHEL BEHAM. Ein Kritisches Verzeichnis seiner Kupferstiche. Von G. PAULI. Strassburg: Heitz (Studien zur deutschen Kunstgeschichte, Heft 134, 135). 6 M. each.

THE first of these two volumes is a supplement to the catalogue published in 1901, and reviewed in Vol. I (pages 189, etc.) of this magazine. Though Dr. Pauli, even then, had studied the work of Hans Sebald Beham with a far greater approach to thoroughness than any of his predecessors, time has shown that there was still much to be recorded, and the corrections and additions compiled in ten years are sufficient to fill sixty pages. The supplement will be an indispensable aid to every student and collector of Beham's prints; but the utility of the catalogue would have been incomparably greater if the whole material could have been rearranged and issued in a single volume. Perhaps such a new edition may still be produced at some future time. Meanwhile the author has been compelled to duplicate his numbers, distinguishing prints hitherto undescribed by letters of the Greek alphabet, which extend in one case from 686<sup>α</sup> to 686<sup>ν</sup>, and in another from 890<sup>α</sup> to 890<sup>ς</sup>, so numerous are the freshly discovered prints requiring to be inserted at these particular places in the subject order. As regards the engravings and etchings, the new material consists chiefly of corrections and additions relating to states and copies. Three discoveries only are of exceptional importance: No. 28<sup>α</sup>, an engraving of 1519 hitherto ascribed to Altdorfer, but claimed now by convincing arguments for Beham; the interesting first state in dry-point of No. 61 (S. Jerome, B. 59); and No. 222<sup>α</sup>, an impression from a sword-blade etched with classical subjects. The new interpretation of No. 209 (B. 206) as Solon is very interesting and acceptable. The

additions to the woodcuts are much more numerous, over a hundred subjects being now for the first time included. The reviewer, who has the satisfaction of seeing a large number of his own attributions confirmed by the sanction of so high an authority as Dr. Pauli, is obliged in three cases to withdraw opinions which he had expressed on a too hasty acquaintance with the woodcuts in question, and to disagree, on reflection, with judgments for which his own rashness is in part responsible. No. 686v, *The Trinity*: the reproduction in Dr. Pauli's book has made it clear that the London impression is not a first state, but a copy, the Berlin impression being the only known example of the original. The attribution, in this case, was first proposed by Dr. Friedländer. No. 888a, *The Virgin and Child*, Carlsruhe (also London, from Lanna sale, 1909, No. 376), is not by Beham. Two other woodcuts, evidently by the same hand, are at Amsterdam, one of them being a copy from Aldegrever. No. 888β, *Mater dolorosa*, in the Liechtenstein collection, is an extremely doubtful Beham, if identical, as it appears to be, with a woodcut acquired for the British Museum in 1909 (Lanna sale, No. 372); it is possible, however, that the London impression is a copy. To Beham's copies from Dürer should be added *The Embrace of Joachim and Anne*, Heller, 1708 (Huth Collection, 290 by 230 mm). The figures are reversed and enlarged, while the background is different. The ornamentation of the arch is retained, but the niches are empty. Dr. Pauli has not observed that *S. Christopher*, No. 892a, belongs to the early series of saints mentioned under No. 891a. He is right in cancelling the attribution to Beham of No. 1221, which belongs to the group of woodcuts on which the monograms of Virgil Solis and of the unknown artist, H. W. G., occur in combination. The chronological list of Sebald Beham's work is a valuable feature of the supplement.

The catalogue of Barthel Beham's prints is an entirely new and much-needed work, to which students of engraving have long been looking forward. It embodies a considerable number of new attributions, some of the engravings having passed as works of Binck, or more often figuring as anonymous in the tenth volume of Bartsch. On the other hand, a number are ruled out as apocryphal. Both inclusions and exclusions bear witness to a skilled eye and critical judgment, and the catalogue has been tested by comparison with one fairly large collection of Beham's work, without any faults coming to light except a failure to observe the signature WE on a copy, No. 36 m. The introduction is all that could be desired, and the catalogue itself, constructed on the usual subject system, is supplemented by a chronological list of the engravings.

C. D.

**ARCHIVALISCHE BEITRÄGE ZUR GESCHICHTE DER  
VENEZIANISCHEN KUNST** v. den Nachf. GUSTAV  
LUDWIGS, herabgegeben von WILHELM GEORG  
DETLEV FIEBIGER, HANNOVER.

THIS is the fourth volume of the "Italianische Forschungen" of the Kunsthistorisches Institut at Florence. The third seems not yet to have appeared; the gap, we may guess, will be filled by the second part of Giovanni Poggi's collection of documents relating to the Duomo which we noticed some time ago. Meanwhile these 165 pages represent a small selection from the mass of documents which Ludwig left behind him; the editors have naturally not attempted to do much more than emphasize the more important details and make some of the more necessary explanations. The interest of the publication may be gauged from the fact that among the artists on whose history light is thrown are Bellano, Sansovino, the Bellini, Domenico Morone, Palma Giovane, Pisanello, Tintoretto, Titian and Paul Veronese. But those who like documents will like especially the contributions to the Anonimo Morelliano, such as the inventories of the property left by Alvise Odoni and Alessandro Ram. Something, by the way, has gone wrong with the notes on p. 69, or why should "corniole" be described as unexplained? "Lisato" on the same page, may perhaps be the stuff better known as "listata", made of strips of two materials. But this is not the place for philological conjectures. Ludwig (a naturalized British subject, one likes to remember) was incontestably among the most distinguished students of the archives of art in any age. He had, what such students usually lack, the power of sifting his material and presenting it attractively. His article on the "Restello" in the first volume of these "Forschungen" is the model of its kind. Dr. Gronau gives a pleasing account of his single-hearted devotion to his subject, of his generosity in placing his extraordinary knowledge at the disposal of others. This volume is the kind of monument to his memory that, could he know of it, would please him most. It is to be hoped that it is only a first instalment of his collections, to be followed by others of the same sort.

G. F. H.

G. F. H.

LES ORFÈVRES ANCIENNES CONSERVÉES AU  
TRÉSOR DE HAL par l'abbé FLENOY, Croy. Br. 1.  
Van Oest.

The treasury of the famous pilgrimage church of Hal, near Brussels, howsoever rich it may have been in times past, now contains but four or five specimens of gold and silversmith's work of any artistic importance. The rest are late in date and in no way remarkable in design or execution. The two finest objects are monstrances, one, of the third quarter of the fifteenth century, given by Louis XI; the other, of late fifteenth or early



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sixteenth century work, alleged to have been presented by Henry VIII of England. Convinced himself of the truth of the story, the author naïvely remarks that it is "*surprenant*" that the native historian, Juste Lipse "*ne fasse aucune mention . . . de ce don royal !*" The hall-marks on it are of Brussels and there is no inscription, coat-of-arms, nor any evidence whatever earlier than a statement by a writer in 1651, *i.e.*, nearly 150 years after the alleged event, to connect the monstrance with Henry VIII. The other object is generally regarded as a reliquary, but the author makes out a very strong case in favour of its having been designed and used at the outset for a monstrance. A point that seems to have escaped the Abbé is the striking analogy between the main feature of Louis XI's monstrance, and the form of a Croix Triomphale or Great Rood. The medallions with the four evangelistic symbols on one side, and the four Latin Doctors on the other, the floriated ends, and the flanking figures of Mary and John all afford a close parallel; only in the middle of the cross of the monstrance, as the author observes, there would be not "*l'image du Sauveur, mais le Sauveur lui-même*". The cross is supported on a circle, banded in the outline of an orb. The tripartite division represents the three continents known in the fifteenth century; the fact being emphasized by the names of the continents engraven on three pendent scrolls, the verso of which bears a corresponding name of each of the three magi. On either side of the base kneels a portrait statuette of Louis XI, as Dauphin, and his wife, both admirably modelled. In fact, the whole work is one of the very highest order. There are twenty-three excellent collotype plates, five of which are devoted to illustrating in detail the Louis XI monstrance, while three depict the so-called Henry VIII monstrance.

A. V.

VERSUCH EINER ENTWICKLUNGSGESCHICHTE DER DECKENMALEREI IM ITALIEN vom XV bis zum XIX Jahrhundert. Von Dr. Sylva Scheglmann. Strassburg: Heitz. M. 4.

WHAT little there is to be made out of the evolution of ceiling decoration has been well done in the fifty pages of this book and its six illustrations. There seem to be only three specific methods of painting a ceiling—*viz.*, to decorate in strict subordination to the architectonical scheme; or to eliminate that and decorate with pictures; or by illusionistic treatment of figures in the upper air to get rid of any appearance of ceiling at all. The author shows how in the early Renaissance the ceiling began to lose its strictly architectural character as shown in Gothic work, and under Mantegna the scientific discoveries of the day, foreshortening, linear and atmospherical perspective, were pressed into the service of naturalistic painting. Mantegna was the first to attempt to open the roof, so to speak, and give the illusion of

space without, and to Melozzo da Forlì is due the credit of making a flat ceiling appear like a dome (the sacristy at Loretto). Later, Pinturicchio introduced flat grotesque decoration and gaiety of colour from the antique. The "*stanze*" and the Sistine chapel give the ceiling once again an architectural importance by painted structure. Henceforward there was nothing new to be done save to elaborate the existing types. Michelangelo, for instance, invented the notion of introducing the human figure as symbolic of constructional power. The Caracci combined the illusionistic architectural features of Michelangelo with illusionistic figures, and harmonized the ceiling with the walls supporting it, which perhaps is the one problem peculiar to ceiling painting. Correggio went back to Mantegna with his illusion of a direct outlook on to the sky, and broke all ecclesiastical, architectural and plastic traditions; his aspirations were carried to their highest pitch by Andrea Pozzo. No reason is given to explain how Guido Reni, in a period of such brilliant rendering of things seen from underneath, should cover the Casino Rospigliosi with a picture painted in ordinary light and from an ordinary point of view. Further than Pozzo even Tiepolo could not go, and then the complete reaction against all this is shown by Appiani's frescoes at S. Maria, near S. Celso, in Milan, in the beginning of the nineteenth century. It would seem that most development-histories of this nature could be made shorter and more lucid if demonstrated by a series of photographs, diagrams, dates, and a little essential descriptive matter.

J. R. F.

ULMER KUNST. Von JULIUS BAUM. Stuttgart: Deutsche Verlags-anstalt. M. 2.

THE most recent volume on Suabian art is a charming picture-book, which modestly addresses itself to the general public rather than to the connoisseur. It exhibits, in the shape of 96 half-tone plates, besides a number of illustrations in the text, a comprehensive display of paintings and sculptures of the Ulm school, gathered from churches and chapels, public galleries and private collections. The largest proportion of works illustrated are paintings by Hans Multscher, Hans Schüchlin (best known as the artist of the famous Tiefenbronn altar-piece), George Stocker, Bartholomew Zeitblom and Martin Schaffner; but there are a few sculptured figures by Multscher and a fair selection of those by George Syrlin the elder, sculptor of the quire-stalls of Ulm Cathedral. Each of the above-named artists has a sturdy individuality of his own, but there is one common characteristic which cannot fail to be observed in all the artists, previous to Schaffner—*viz.*, the very poor drawing and modelling of naked feet, as compared with the superior, and often beautiful, treatment of the hands. Occasionally, as in the *Entombment of*



*Christ* at Tiefenbronn, the rendering of the feet, and of the nude altogether, is so good as to betoken direct study from the life; but as a rule the most satisfactory feet are those which are encased in long pointed shoes. On the other hand it often happens that the grouping of the component figures, even of crowded subjects, as in the case of the *Journey of the Three Kings*, by Multscher, for example, attains to the first rank of excellence. The one never-failing quality is that decorative subordination which properly befits all accessories to architectural surroundings.

DER GARTEN. Eine Geschichte Seiner Künstlerischen Gestaltung. AUGUST GRISEBACH. Leipzig: Klinkhardt und Biermann. Unbound. 10 M.

WITH patient and careful research Dr. Grisebach has, in this well-arranged volume, traced the history and development of garden design from the earliest recorded examples to the middle of the eighteenth century. The 120 quarto pages of letterpress are followed by eighty-eight full-page illustrations, the first of which shows the small space bounded by a close trellis from the "Roman de la Rose" in the British Museum, which dates from near the end of the fifteenth century. This is followed by a quantity of excellent illustration, the plates being from engravings in the Technological Museum of Berlin; many of them much reduced, but all quite clear.

The earlier gardens were necessarily small. Houses of any importance were fortified castles, their encompassing walls allowing but scant space for gardens of pleasure; often the site was a rocky eminence, where the space was still more restricted. It was not till the sixteenth century that the plan of the garden was designed in close relation to that of the house, but from that time onwards, civilization having so far advanced that a house need no longer be a fortress, the development of garden planning in larger spaces became active and constant, rising to its greatest dignity with the fine work of the Italian architects in connexion with the villas and town houses of the nobility. These eminent garden artists discerned the value of the possibilities of water—designing magnificent fountains, pools and water-theatres, as well as leading the water over rills in steps, and employing other ways of utilizing its pleasant possibilities of sight and sound. By the middle of the seventeenth century great gardens of large design and beautiful detail were being made in Germany, as at Munich, Stuttgart, Heidelberg, also in some large country places. Some of the small town-house gardens are also extremely interesting, though the best of these were a little later—early in the eighteenth century.

Meanwhile garden designing on a large scale had made a great advance in France, as in Paris, at the Luxembourg, the Tuilleries and the Jardin

des Plantes. Still more remarkable were the gardens of the country palaces—Fontainebleau, Versailles, Liancourt, Chantilly, Vaux-le-Vicomte and Marly. Dr. Grisebach does not exclude the personal element in garden design, for he concludes his preface with the words, thus approximately translated: "By the form into which a man casts his garden may be known something of his own artistic perception of nature, for it is the ultimate expression of his love for her". G. J.

THE MAKERS OF BLACK BASALTES. BY CAPT. M. H. GRANT. Blackwood, £2 2s.

THOSE who are familiar with Captain Grant's writings on military subjects know that he is endowed with the power of making his subject interesting and they will not be disappointed if they enter under his guidance the new field to which he has devoted himself in his latest publication. His work on black basaltes ware holds a position of enviable distinction in this respect among books on ceramics, which are too often as unattractive to the ordinary man as they are wearisome to the student who is obliged to peruse them in his search for knowledge. Captain Grant disarms criticism by the generous expressions with which, in the preface, he introduces his book to the world, but he would doubtless be the first to admit that some minor errors may be found, particularly in his historical introduction. Such defects are amply made good, for the general reader, by the attractive manner in which the subject is treated, and for the specialist by the clear exposition of the distinctions between the works of the various makers of the ware. Whether or not its origin may rightly be attributed to the Dutchman Elers, the Staffordshire "Black Egyptian" ware and the imitations of it made at all the important potteries in the kingdom remain among the most distinctively British wares of modern times; that it is a production of which we may fairly be proud is proved by many fine vases reproduced in the excellent photographs with which this book is copiously illustrated. A large proportion of the plates are naturally devoted to the work of Wedgwood, but not the least valuable feature of Captain Grant's book is his vindication of the merits of Wedgwood's contemporaries and rivals; mention may be made in particular of Palmer of Hanley, whose black vases not only possess a peculiar delicacy of outline, but also please the touch by a silky smoothness in which they surpass the best black basaltes of Wedgwood. In his introductory remarks the writer justly claims that one of the master qualities of good pottery should lie in its appeal to the touch. A plausible and interesting attribution is that of a tea-pot marked "B & W" to Boulton and Watt, of Soho, near Birmingham. Most critics, on the other hand, will be disposed to assign the black tea-pot in

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the British Museum, stamped "ASTBURY", to the younger potter of that name; it was evidently made by the casting process, and has more affinity with the blue-painted white wares bearing the same stamp than with the crude Portobello bowl of the elder Astbury. Nor need Turner's relations with Holland be cited to account for the figure of a skater shown in Plate LXIV; it is from the same model as the "Winter" in the set of seasons made in porcelain both at Derby and Bristol. An unusual form of Wedgwood black ware which seems to have escaped Captain Grant's searching eye is the baptismal font, of which an example still in use at Essendon Church has been published in the transactions of the East Hertfordshire Archæological Society. B. R.

NIEDERLANDISCHES KUNSTLER LEXIKON. A. von WURZBACH. III Band. Wien.

THIS dictionary of Netherlandish artists, commenced in 1904, is now completed. It comprises, in over 2,000 closely printed pages, notices of Low Country artists, and is a work that must of necessity find a place in every art library. It will be a great help to all who have to study or write the history of any artist of the school. Diligent as the author has been, he has not been able to make the information, so far at least as the early masters are concerned, thoroughly reliable. The fact is that the Dictionary as planned was a very large undertaking for any one man, and in carrying it out Dr. Wurzbach has not been able to resist the temptation of discussing at considerable length the attributions to certain masters of unauthenticated paintings, and of adding his own views, often formed without regard to the gild laws in force in the localities where they were executed. A dictionary is a work of reference, and not a proper place in which to enter into discussions or start new theories; these can be properly examined only in a critical journal. It would have been far better to have indicated the various attributions, adding the name and date of the critic responsible for each. At the end of the work is a register of 1,700 artists' ciphers; an alphabetical register of such marks has long been a desideratum, and would be of the greatest use; we regret that the attempt here made to supply the need is an utter failure. Of the ciphers given, some are not those of artists but of owners, others are incorrectly reproduced, and very many are not properly interpreted, and consequently entered in the wrong place. W. H. J. W.

PIERRE PAUL RUBENS. PAR EMILE VERHAEREN. LA MAISON DE RUBENS. RECONSTITUTION. PAR HENRI BLomme. Brussels: G. Van Oest.

THE interest shown in the exhibition of seventeenth-century Belgian art displayed in the Parc du Cinquantenaire at Brussels in connexion with the great international exhibition of 1910 brought

once more before the public eye the great, it might almost be said the colossal, importance of Rubens in the history of the fine arts. There would seem to be little more which could be said about Rubens, but where critics may have exhausted their store of learning and drained their fount of eulogy, a man of letters may still have something to say. This we find in the short but deeply interesting essay on Rubens by M. Emile Verhaeren. We may be reminded of the inimitable criticisms of Rubens and his school by Fromentin in his "Maitres d'Autrefois", but M. Verhaeren has the advantage of speaking as a compatriot, who in describing the work of Rubens as "une ode formidable à la joie", explains himself by saying that "cette joie n'est point une joie d'esprit, une joie raisonnée, une philosophique, mais bien une joie d'instinct, une joie sensuelle, une joie de Flamand naïf et violent". It is just this consistent display of his Flemish nature which makes Rubens so great. As M. Verhaeren justly says, "Lui, il est le Flamand que c'est fait Européen". The essay is well worth reading.

The memory of Rubens was also revived by the reconstitution of his famous house at Antwerp, which formed one of the chief objects of interest at the Brussels Exhibition. This reconstitution has been commemorated by the handsome volume edited by M. Blomme, the well-known architect. It is a worthy tribute to a great occasion. It is interesting to know that a movement is on foot to secure what remains of Rubens's house as a national possession. Few cities have been so closely identified with an individual as Antwerp has been with Rubens. This house, moreover, was not a mere residence; it was to a great extent an architectural work of art, due to the design of the great painter himself. L. C.

BLAKE'S VISION OF THE BOOK OF JOB. With reproductions of the illustrations. A study by JOSEPH H. WICKSTEED, M.A. Dent. 6s. net.

THERE is a curious, indefinable fascination about the works of William Blake. If ever artist deserved the appellation of *expressionist*, suggested by Mr. Clutton-Brock in his recent article on the Post-Impressionists, surely Blake is the principal name which would occur to one's mind. Blake is essentially an expounder of himself, and whether the subject be Biblical, or original verse, or original drawing, it is Blake's own self which finds its way to the surface. When the subject is borrowed from the Bible, like the Book of Job, or from familiar works, like "Blair's Grave," he is naturally more intelligible to the lay mind than when he is pouring forth his own voluminous lucubrations and prophecies. Yet if we are to believe Mr. Wicksteed, Blake's illustrations to the Book of Job are as prophetic and metaphysical as the Books of Thel, Urizen or Los. Most real lovers of art, who



know and value Blake's "Vision of the Book of Job", are probably content with the designs as mere illustrations of the simple and noble narrative in the old Hebrew poem. Mr. Wicksteed, however, warns us that this Vision is a precious casket in which Blake concealed a mighty message, a sublime allegory, and that the designs are permeated with many of his deepest thoughts and imaginations. To follow Mr. Wicksteed on his mystic and metaphysical study would be outside the scope of this Magazine. Those who care to do so will be rewarded, and, even if they cannot always agree with Mr. Wicksteed's elucidations, or ever understand them, they will join with him in picturing Blake in his old age "gentle, strong and valiant . . . telling this tale of human frailty, human courage and human love, primarily indeed for his own pure joy, but probably also with a mysterious faith that it was for the redemption of his fellow-men".

L. C.

ENGLISH PASTELS. 1750-1830. By R. R. M. SÉE, Bell, 42s.

THIS book, so handsomely produced and illustrated, is avowedly intended as a companion to the Exhibition of English Pastellists of the eighteenth century, held in Paris during the spring of 1911. It was unfortunate for Mr. Robert Dell, to whose energy the holding of this exhibition was due, that it should have occurred at a season when it was particularly difficult to obtain loans, even in the rare cases where owners were willing to allow such delicate works of art as pastels to cross the Channel. We fear, therefore, that French connoisseurs will have had to form their opinion of English prowess in this art from second-rate or third-rate specimens. The art of pastel was so popular in England that many country houses contain excellent examples, very few of which Mr. Meyer Sée seems to have been able to secure either for Mr. Dell's exhibition or to illustrate his own book. We feel compelled to state our belief that Mr. Meyer Sée has shown himself hardly qualified to deal with such a subject as this. Although crayon, pastel, gouache, chalk drawings washed with colour, stump drawings heightened with colour from the back, are all akin, yet they have a distinction of their own. Mr. Meyer Sée lumps them all together under the heading of pastels, although it must be said that in thus classifying together Russell, Hamilton, Lawrence, and Downman he is only following Dr. Williamson as a guide.

Although the Exhibition in Paris was confined to certain dates, Mr. Meyer Sée might have told us something of the early history of pastel in England, of Luttrell and Ashfield, of Knapton, whom he dismisses with a sneer, or of Rosalba and Liotard, who have as much right to be included as Bartolozzi or Angelica Kauffmann, and were much better exponents of the art. Some eminent

artists seem dragged in by main force to swell the list. Mr. Meyer Sée states that Richard Cosway painted pastels, but offers no proof, while the specimen attributed to Cosway seems to be by the same hand as one of those attributed on good authority to the Rev. William Peters. The book, however, is a charming picture-book of pretty women, even if the portraits selected are but moderate specimens of a second-rate art, while some show many of the repellent exaggerations of the pseudo-classical, namby-pamby style which was unfortunately so much in vogue. L. C.

THE CASTLES AND WALLED TOWNS OF ENGLAND.

By ALFRED HARVEY. Methuen 7s. 6d. net.

THE author of the latest addition to the Antiquary's Books series does not attempt to deal with the local history of individual castles "except in so far as it seems to illustrate the principles of attack and defence". His plan is to classify castles under the head of certain broadly distinguished types, describing only a few special examples by way of illustration. Norman castles were of two kinds: the shell keep, representing the circle of protection built round the mound of earlier fortifications; and the rectangular keep, founded on an entirely fresh site. The majority of Norman keeps in England stand on the enceinte-wall, whereas the keep in France usually stands free. The Tower of London and Middleton and Porchester Castles exemplify rectangular keeps, the plan of the last named, including its inner and outer bounds, being of a peculiarly regular rectangular shape. In most cases, of course, the outline was necessarily determined by the conformation of the ground. Round mural towers first occur in work of the late Norman period. In the reign of Henry I, whose policy tended much more toward the suppression than the multiplication of castles, the Juliet, or circular-shaped keep became the standard. The earliest was erected at Conisborough in Yorkshire. The names and localities of about a thousand fortified places "are known, and of these between four and five hundred still exist in a more or less fragmentary condition". The Appendix gives a list of castles in England and Wales, arranged alphabetically under the head of counties. The list seems fairly complete; but must not be regarded as final. Thus Scotney Castle, in Sussex, is erroneously entered again in the list of Kentish castles, while the fortified mansions of Shurland, Sissinghurst, and Westenhanger are omitted. On the other hand, Malling is, to say the least, a doubtful example, some authorities maintaining that it is not a castle at all, but the tower of a ruined church of S. Leonard. The author rightly insists on the immense importance of Welsh Castles as bearing on the history of mediæval fortifications; but whether or not it be that he is so full of his subject himself that he assumes too



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much knowledge on the part of his readers, at any rate the result is somewhat thin and sketchy. Photographs of ruins make pretty pictures which, however suitable for post-cards, are of little scientific value unless accompanied by ground plans, and in the whole work only twelve plans are included! To one aspect of the subject—walled towns—the author has accorded fuller treatment, because it “has hitherto been strangely neglected”. Though naturally indebted to previous writers, from Leland onward, the author “has made a perambulation . . . of every town known to have been walled in the Middle Ages”. His account of these, therefore, is of special value as a record of personal observation, and constitutes, perhaps, the best part of the work. A. V.

**COUNTY CHURCHES.** Isle of Wight, its Churches and Religious Houses. By J. CHARLES COX, LL.D., F.S.A. With illustrations. George Allen. 2s. 6d.

THE third instalment of the excellent series of “County Churches” is the work of the Editor, and deals with the Isle of Wight. This comparatively small area admits of much fuller treatment than was feasible in the earlier volumes. In an admirable introduction, summarizing the main points of interest in the fortunes and fabrics of the several churches and religious foundations, the author allows that “the warmest admirers” of the island “cannot possibly assert that it possesses striking or memorable old churches, judged from a purely architectural standpoint”. The island itself contains so plentiful a supply of building stone that material was rarely imported for the purpose; but “a slab of Purbeck marble at Brading has a remarkable engraved fifteenth century effigy, which is quite a work of art” and may fairly claim to be “unparalleled”. The walls of the churches were, no doubt, painted inside, as was customary in this country, but only a few relics of such mural paintings survive. At Shorwell over the south door, a Doom was uncovered “but the vicar of the time of its discovery had the effrontery and false modesty to cause it to be obliterated” on the ground that the nude figures, without which it is not too much to say no mediæval English artist ever attempted to depict the subject, “were improper in a church”! Against this sort of prurient vandalism there is no safeguard but making every old church by law a national monument, and penalizing the destruction of any ancient feature therein. As to modern work, the author is inclined to overrate the “restored” chapel at Carisbrooke Castle. The view of the modern building from the east shows a conjectural composition æsthetically quite unsatisfying. A depressed arched opening demands a correspondingly obtuse gable above it, whereas the steep-pointed gable (with its exaggerated kneelers and fantastic apex) is utterly at variance with the

stunted four-centred window beneath, and cannot by any possibility represent what a Caroline builder, still less what a mediæval one, would have erected. The chapel as it now stands being virtually new, it does not greatly matter what further amount of experimental decoration it may yet undergo, but the bare idea of any authentically ancient building being subjected to the proposed programme of bedizenment is enough to make the stoutest-hearted antiquary quail. A. V.

**FORGOTTEN SHRINES.** By DOM BEDE CAMM, O.S.B. Macdonald and Evans. 25s. net.

THERE is always something fascinating in the history of ancient houses, and though Dom Bede Camm’s “account of some old Catholic halls and families in England” deals largely with the penalties endured by “recusants” in penal days, it possesses plenty of interest for readers who profess a more modern faith or even none at all. “Whoever we be”, says Jasper, the gipsy, in “Lavengro”, “we are an old people and not what folks in general imagine”, and to read the descriptions of some of the heroic sufferings of those who professed the old religion some three hundred years ago cannot fail to arouse sympathy in independent minds. But apart from the religious element, which is rather too prominent, the book contains a quantity of information on heraldry, architecture and bibliography. Reproductions of ancient escutcheons and tombs, pedigrees of famous families, facsimiles of deeds and manuscripts, detailed ground-plans of mediæval mansions, views of old-world villages and photographs of stained glass windows and fine carvings make the volume a very attractive book. Markenfield Hall, for instance, “a grey pile of Gothic buildings hidden away among fields far from the main road between Harrogate and Ripon”, though modernized to a certain extent interiorly, is still much what it was in the sixteenth century, and may well be described as “one of the most romantic houses left in England”. No less picturesque in another way is Harvington, a moated house in Worcestershire, majestic even now in its desolate dilapidation. A chapter is devoted to Oxford (surely a very city of shrines), among the illustrations being a curious old print of Corpus Christi College; and a drawing of Sandford from the river, showing the old chapel of the Commandery—now used as a barn—where George Napper or Napier, a martyred priest, is said to have been buried. But here Dom Bede relies on tradition and legend rather than on history, and even a quotation from Anthony Wood leaves an unbiassed reader sceptical as to the truth of the story. The author does not confine his descriptive powers to the glories of gabled mansions and sculptured churches, for, with a wealth of detail worthy of some cathedral pile, he devotes one of

his most interesting chapters to a little thatched cottage on the Yorkshire moors, in which was found at the beginning of the last century in a small loft under the thatch "an oratory, with the altar prepared for Mass", just as it had been left by a priest who had been informed against and arrested nearly a hundred and fifty years before. The later portions of the book deal more intimately with "relics and memorials of the English Martyrs", many of them enshrined in rich reliquaries; an appendix contains transcripts and translations of ancient documents; and a carefully compiled index is useful to the student in referring to a volume of over four hundred pages. Interesting as are the numerous photographs which the author has himself taken to illustrate his book, a word of special praise must be given to Mr. Joseph Pike, many of whose line-drawings are more successful in reviving the scenes depicted than any mechanical process can achieve. Two small misprints in a footnote on page 36 might be set right in a future edition. C. S. M.

CATALOGUE OF EARLY GERMAN AND FLEMISH WOODCUTS preserved in the Department of Prints and Drawings in the British Museum. Vol. II. By CAMPBELL DODGSON, M.A.

WE have frequently had occasion to call attention to the excellent work done in the Print-room at the British Museum under Sir Sidney Colvin, and we welcome, therefore, another volume dealing with a portion of the valuable contents of that department. For many years at home and abroad there was a mass of early woodcuts of the early part of the sixteenth century, which were for the most part anonymous. Little attempt was made to sort these, and they were grouped roughly as school of Dürer or Cranach, or in many cases left without any identification. With the exception of Dürer and Holbein, German art met with but little favour in the eyes of connoisseurs, and it is a coincidence, if nothing more, that the serious appreciation of German art should date approximately from the time of Sir Sidney Colvin's appointment in London and that of Dr. Lippmann in Berlin. Since then a number of younger enthusiasts in this line of research have devoted their time to the scientific study of the less-known artists of the German school. England may take some just pride in the fact that of these students and researchers the one whose work has been most widely recognized as sound in method and as sound in judgment, who has been accepted in himself as an international authority on this particular branch of art, is an Englishman, Mr. Campbell Dodgson. Mr. Dodgson has given us one sample already of his work in the first volume of the catalogue now before us. The woodcuts by Albrecht Dürer and his school, or by Hans Sebald Beham, were in themselves sufficient

material for the most painstaking inquiry. Mr. Dodgson's catalogue was the first serious attempt in this country to reduce these into order. He has now carried his work further, and classified the woodcuts belonging to the schools of Augsburg, of Suabia and Bavaria, and of Saxony. Although the late Dr. Lippmann may be regarded as the pioneer of this particular branch of study, Mr. Dodgson may be said to be the first to cast real light upon a confused mass of undated material. Apart from the new light thrown upon important and well-known artists, such as Hans Leonhard Schaeufelein, Hans Burgkmair, Albrecht Altdorfer and Lucas Cranach, Mr. Dodgson has practically recreated such artists as Jörg Breu, Leonhard Beck, and Hans Weiditz. Mr. Dodgson does not hesitate in any case from giving credit, when due, to the work of German researchers, as in the case of Jörg Breu, father and son, but these German *savants* have to thank Mr. Dodgson not only for making their work known to English readers, but for the way in which the value of their work has been expounded by Mr. Dodgson. Few persons knew the difference between the artist who designed the woodcuts on the block and the actual cutter, Briefmaler or Formschneider, to whom the mechanical work was entrusted. Of the latter class were Jost de Negker of Augsburg and Hans Lützelburger of Augsburg and Basle, about whom Mr. Dodgson has much that is interesting to say.

Although the work is, strictly speaking, a catalogue only, it is full of *obiter dicta* of great importance. We learn succinctly the true history of the great publications begun for the Emperor Maximilian, and interrupted by his death, the *Weisskunig* (or White King), the *Teurdankh*, the *Triumph* and the *Genealogy*, as well as of the artists and engravers employed upon them. The notes to the woodcuts by Lucas Cranach and his school will be found to be a mine of information. It would be ungracious to try and find faults in a work of such magnitude. As Sir Sidney Colvin points out, the work has been in hand for some considerable time, and therefore some discrepancies and repetitions may be excused. Original research of this description cannot be put before the world with too much deliberation. Mr. Dodgson may congratulate himself on having produced two volumes which form an *editio princeps* for the study of early German and Flemish woodcuts. L. C.

CATALOGUE OF THE JEWELLERY, GREEK, ETRUSCAN AND ROMAN, in the Department of Antiquities, British Museum. By F. H. MARSHALL, M.A.

THE fact that the gold ornament room at the British Museum is separated from the main galleries by a closed door is without doubt a considerable deterrent from entering for the ordinary visitor,



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who shrinks from forcing an entrance where privacy is suggested, or from the searching glance of an unexpected police-constable. Many people are therefore ignorant of the wonderful treasures to be seen in this room, exhibited freely to all comers, only with that extra amount of careful vigilance which is necessary where objects of a specially precious nature are placed within possible reach of the public. Part of the exhibits in this treasure house consists in jewellery of the classical period, and it is a catalogue of this jewellery which forms the fine volume now before us. To say that the care expended on the preparation of the catalogue and on the plates, that the intelligent and lucid exposition of the historical side of the subject, are worthy of the best modern British Museum traditions would be to repeat a statement which we, many times before, have had the pleasure of making in this magazine. Catalogues are dry reading, but Mr. Marshall, in his introduction and among the *obiter dicta* of his catalogue, manages to introduce some valuable and new sidelights on the early history and habits of the races who made and wore the jewellery in question. The adornment of the human body with metal ornaments and precious stones dates back to the earliest days of civilization. In the so-called classical period we are taken back to the Mycenaean age, reckoned as from about 1800-1100 B.C. or a little later, and we are not surprised at finding Mr. Marshall stating that the gold treasure from Ægina reveals a spirit of eclecticism which points to a loss of vigour. Art was already beginning to be senile before Athens and Rome were founded. Dealing as this catalogue does with only a restricted portion of the jewellery in the national collections, the student will miss some information as to the origin of certain forms of jewellery, as to the influence of the East in the West, or *vice versa*, as to the use of jewellery in religious rites, and several other subjects of special interest to the historical student. Taken as it is the catalogue is an admirable work, and the introduction not only a careful and painstaking compilation, but quite interesting to read.

L. C.

**FORTY DRAWINGS OF ROMAN SCENES BY BRITISH ARTISTS (1715-1850).** From Originals in the British Museum. Prepared for the Commemorative Exhibition at Rome, 1911. By order of the Trustees of the British Museum. THIS portfolio of facsimiles from drawings in the British Museum has been issued with exemplary patriotism by the Trustees of the British Museum in connexion with the Historical Section of the Great International Exhibition of Fine Arts at Rome. Rome was for so long a resort of British visitors and artists, that an attempt of this sort to show the influence of the Roman landscape on British Art is of particular interest. The selection here made by Sir Sidney Colvin, in conjunction with Dr. Thomas Ashby of the British School at

Rome, gives a very good survey of the kind of work done by British artists at or near Rome during the eighteenth and early part of the nineteenth century. There are some few living still who can remember the Rome of old days. There are some, perhaps many, who on looking over these drawings will regret the past, and think sadly of the changes wrought by the demands of modern progress. In any circumstances we recommend this portfolio most cordially as a valuable possession for the libraries of our readers.

L. C.

**MEDIAEVAL SICILY.** By CECILIA WAERN. Duckworth. 12s. 6d. net.

MISS WAERN has written a fascinating history of Mediaeval Sicily. Particularly good is the account of the Arab Conquest, and the effect of it upon the subsequent life of the people. She shows how admirable, on the whole, the Mohammedan government was, and what a high level of civilization was reached at a time when the rest of Europe was comparatively rude. The Norman invaders seem to have altered very little and to have wisely maintained the system of government carefully elaborated by their Arab predecessors. Not the least interesting is the chapter upon the survivals in modern Sicily of Mediaeval and even of Mohammedan times. The carving and decoration of the Carretti at Palermo are among the few direct survivals of Mediaeval craftsmanship and traditions still existing, and they still retain the vitality and gaiety which has elsewhere departed from our manufactures. One hopes that they may long remain as an object lesson for more sophisticated peoples. The book is well illustrated with examples of architecture chosen to show the extraordinary fusion of styles that took place in this hybrid civilization.

R. F.

**THE RENAISSANCE OF THE NINETIES.** By W. G. BLAIKIE MURDOCH. De La More Press. 1s. 6d. net.

WE are somewhat doubtful if there ever was such a "renaissance of wonder" during that "memorable and glorious" last decade of the nineteenth century; but Mr. Murdoch gives an interesting account of the rise to fame of several young writers and painters at that time. That it is too early yet to write dispassionately of so recent a period, Mr. Murdoch himself proves when he talks of Laurence Hope as "that divine songstress", and of "the divine Charles Conder". He records the curious fact that most of these gods died young; but when he says of Lionel Johnson that he "passed in 1902" the author is carrying his "impressionism" to extremes.

**JAMES MCNEILL WHISTLER: AN ESTIMATE AND A BIOGRAPHY.** By FRANK RUTTER. Grant Richards. 2s. net.

THE author has condensed an amazing amount of material into this short biography, and those who have not had an opportunity of reading Mr. and



Mrs. Pennell's more comprehensive "Life" will receive a vivid and not inadequate impression of the great painter. Naturally, in his "estimate" of Whistler's position as an artist, Mr. Rutter has more scope for originality, and while placing his subject on a deservedly high level, he is never over-enthusiastic nor hyperbolic. No fewer than twenty-four reproductions of Whistler's most famous pictures are included in this interesting monograph; but it seems hardly necessary to mention twice (page 30 and page 62) that Whistler made two drawings in the year 1862 to illustrate a story in "Good Words".

WRITINGS BY AND ABOUT JAMES ABBOTT MCNEILL WHISTLER: A Bibliography. By DON C. SEITZ. Otto Schulze.

THIS bibliography will be a useful guide to

Whistler's writings and works of art. It also serves to reveal the astonishing amount that has been written about the various aspects of this much praised and criticized artist.

MALORY'S MORTE D'ARTHUR. Vol. II. Medici Society. £10 10s. the set.

AS usual, the printing of these volumes commands the highest commendation, but, alas! as usual, the illustrations are of the same distressing Lyceum-stage kind as heretofore, and completely dispel the visions which the perusal of Malory in a beautifully printed edition might be expected to arouse. Woodcut, whether plain or coloured, is the only possible accompaniment to such type as this.

R. F.

## ITALIAN PERIODICALS

BOLLETTINO D'ARTE DEL MINISTERO DELL' PUBBLICA ISTRUZIONE. Fasc. II. Rome, 1911.

DR. FILIPPINI discusses the 14th-century painter and miniaturist, Andrea de' Bartoli of Bologna; ascribes to him frescoes at Assisi and the miniatures of the Chantilly codex "Canzone della virtù e delle scienze". PROF. UMBERTO GNOLI writes on a processional banner by Niccolò Alunno containing the earliest view of Assisi, now in the "Priesterhaus" at Kevelaer.

Fasc. III.—Notes on little-known painters of the school of Foligno by DR. CRISTOFARI, and on the tomb of S. Giuliano at Rimini by DR. GEROLA. Other articles on Bernini's bust of Card. Ginnasi, by PROF. CANTALAMESSA, and on sculpture in the Cathedral of Civita Castellana, by PROF. MUNOZ. In Fasc. V the last-named writer has an article on relics of the ancient Basilica of S. Peter's removed thence to Baucò (now Boville Ernica) in the beginning of the 17th century by Bishop Simoncelli to decorate his chapel in S. Pietro Ispano; they include an angel in mosaic by Giotto and sculptures by Bregno and by the "Master of the Superanzio tomb".

L'ARTE. Fasc. III. May-June, 1911.

DR. ZIPPEL continues the publication of notes and documents relating to Pope Paul II and art. DR. LORENZETTI writes on the early work of Jacopo Bassano. DR. MARANGONI reproduces examples of Bolognese portrait-painting seen at the Florentine Portrait Exhibition.

Fasc. IV. July-August.—Concluding article on the early work of Jacopo Bassano by DR. LORENZETTI. Further attributions to Evangelista di Pian di Meleto are suggested by SIGNORA CIARTOSO. DR. FRATTI writes on Jacopo di Paolo and other painters belonging to the same family at Bologna. DR. VON SEIDLITZ contributes a most useful classified list of the Leonardo drawings at Windsor. PROF. A. VENTURI writes on Signorelli, Perugino, and Pier d'Antonio Dei, in the sacristy of the church of the Santa Casa at Loreto.

RASSEGNA D'ARTE. June, 1911.

DR. LAUDEDEO TESTI reproduces a carved and painted altarpiece in the Church of S. Antonio at San Daniele, Friuli, which he would identify with the one known to have been ordered from Michele Giambono and Paolo di Amadeo in December, 1440. The writer pronounces a Pietà in the Museum at Padua, by some ascribed to Giambono, to be a poor copy of an original in the Metropolitan Museum at New York. DR. GRONAU writes on three followers of Bellini whose works are frequently confused—i.e., the painter called by Dr. Ludwig Pseudo-Basaiti, Vincenzo Catena of Venice, and Vincenzo dalle Destre of Treviso. He reproduces among other works the engraving of a picture (now lost) with the signature of Bellini and the date 1510, painted for the Sala della Procuratia at Venice, and in the first half of the last century, belonging to Dr. Wendelstadt, inspector of the Stadel Institute at Frankfurt; this picture was perhaps by Pseudo-Basaiti. Dr. Gronau inclines to attribute to this painter—that is, to the artist who produced *The Assumption*

in S. Pietro Martire Murano—a *Madonna and Child* in the Borghese Gallery and a *Madonna with Saints* in the Giovanelli Collection at Venice. Other articles by DR. MARANGONI on an *Annunciation* discovered by him in a church at Bologna, and identified with a picture mentioned by Ridolfi and later writers, in the church of S. Mattia, Bologna, and attributed by them to Jacopo Tintoretto; by DR. BERNARDINI, who reproduces seven paintings in the Lazzaroni Collection; and by DR. BUZZETTI who writes on art and artists in the district of Chiavenna.

July.—The Italian pictures in the Theodore Davis Collection, Newport, Rhode Island, are discussed by MR. BRECK. Other articles by DR. FIOCCA on Arnolfo's monument to Cardinal De Bray in the church of S. Domenico at Orvieto, and by PROF. MUNOZ on the church of S. Maria a Fiume at Ceccano and its paintings. A *Madonna* in the Meazza Collection, Milan, is reproduced by the owner, and ascribed to Jan Scorel. Under "Notizie," DR. TESTI has a paper entitled *Quando nacque "Pisanus pictor" o meglio Antonio di Puccio*. He places the date of his birth not later than 1390, and combats some of Dr. Biscaro's conclusions.

ARCHIVIO STORICO LOMBARDO. Milan. March 31, 1911.

PROF. E. SOLMI has an important article on L. da Vinci and his plans for draining the Pontine Marshes under Leo X, 1514-16. DR. ALEANDRI writes on Lombard artists and craftsmen of the fifteenth and sixteenth centuries at Vitorchiano, a castle of great antiquity near Viterbo. Among the seventy-two craftsmen whose names he has found in the archives there, not one is spoken of as a painter, though the writer seeks to identify the "Maestro Benedetto da Pavia", who is mentioned in 1491 at Vitorchiano, with a painter of the same name who thirteen years later was living in Rome and painting in the church of the Monastery of S. Girolamo (Cf. Bertolotti, "Artisti lombardi a Roma", etc. I. p. 100). Under the heading of *Lettere*, DR. RINALDO BERETTA has an article on the Rocchetta of S. Maria sopra Trezzo, founded in 1386 by Beltramo "de Cornate" (who was intimately connected with the building of the Cathedral at Milan) and granted to the Augustinians; it was transformed into a fortress by Filippo Maria Visconti, and became a place of great strategical importance under the Sforza, dominating the borders of three provinces, Como, Milan and Bergamo. The fortress was destroyed in the seventeenth century, but the little church of the Madonna is still in existence. Under *Affanti e Notizie*, DR. BISCARO writes on "Pisanus Pictor" at the Court of Filippo Maria Visconti in 1440 in the light of a new document which he publishes. He has no hesitation in affirming that Pisano, son of "the late Puccio", is identical with the painter and medallist Pisano. The attempt of some writers to belittle Prof. Biadego's important discoveries and to prove that Antonio fu Puccio and Pisano, better known as Pisanello, were two distinct personalities, is demolished by the discovery of this Milanese document which speaks of Pisano of Verona by name as the son of the late Puccio. Dr. Biscaro deduces from this record that Pisano, after his flight from Verona on November 20, 1439, went to Milan, where he would have been warmly welcomed by

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the Duke. To this period might be assigned the portrait of Filippo Maria Visconti, highly praised by Decembrio immediately after the death of the Duke, and possibly also the medal of the Prince. Dr. Biscaro alludes to the fact that the frescoes of the former Torriani chapel in S. Eustorgio have been attributed to Pisano and to c. 1440; the presence of Pisano at Milan at this date causes the writer to recall the frescoes in a room on the ground floor of the Palazzo Borromeo. These frescoes, it may be noted, have been ascribed to Michelino, or with greater probability to the Zavattari, painters who certainly felt the influence of Pisanello. DR. MANZONI has an historical note on the mission of Oldrado da Lampugnano to Ceva in the reign of Filippo Maria Visconti. PROF. A. COLOMBO writes on the fragments of inscriptions, arms and devices, which have come to light during the recent restoration of the historic Piazza Ducale of Vigevano. The meaning of some is at present obscure; some are inscriptions and mottoes relating to local families and to the Sforza, but not all have been adequately studied, and Prof. Colombo points the way to be followed in future, in order to set them forth with complete accuracy from the historical and documentary point of view. Bramante was the architect of the Piazza Ducale and Leonardo was seemingly the author of a great part of the decorative work; this point is elucidated in a notable article which Prof. E. Solmi contributes to a local Review.

### ATTI DELL' ATENEUM DI SCIENZE, LETTERE ED ARTI IN BERGAMO. Vol. XX.

SIGNOR ELIA FORNONI has a long article on goldsmiths and jewellers of Bergamo and its territory before the beginning of the seventeenth century, containing an immense amount of important information with references to the MS. sources and records consulted. It will be of great value to students of the subject. Prior to the publication of this paper not more than ten goldsmiths' names were known in local art-history at Bergamo; Signor Fornoni adds over one hundred to the list and is able to identify works by some of these craftsmen, including existing examples at Bergamo of admirable workmanship by Andreolo de Blanchis (1392), Ughetto, Pandolfo and Lorenzoni da Vertova, the Terzi family, and others. Girolamo della Croce, who signed the fine processional Cross at Cividate in the Val Camonica, he seeks to identify (not successfully, I think) with Gerolamo da Clusone. Fuipiano in the Brembo valley produced a great number of goldsmiths and, according to a register quoted by the writer, twenty-two members of the Busi family, several of whom were goldsmiths, had left this (their native place) for Venice before 1508. This document, which is said to contain many interesting notices of painters, had it been known to the late Dr. Ludwig, would, the writer states, have caused him to modify his views respecting Giov. Cariani. One section of this article treats of the altar of S. Maria della Misericordia (now S. Maria Maggiore) mentioned by the Anonimo (ed. Frizzoni p. 128). The goldsmith who had a large share in the work was Giacomo Biffi, belonging to a family of goldsmiths traceable from 1476 onwards. Biffi was sent to Cremona to inspect a statue of S. John being made there for this work by the brothers Cambi; a few months later (the year is not named) Lotto, A. Boselli, and a goldsmith of Verona, Antonio de Novellis, were sent on the same errand. The best artists of the day were summoned to give advice and assistance in the production of this famous *Pala*; Cambi's statue was apparently not approved, and later a great part of the work was entrusted to Simone, a goldsmith of Pavia, though eventually Galeazzo Cambi again intervened. No fresh light is thrown on the subsequent history of this work, which in 1580 is mentioned as in a fragmentary condition. The cause of its final destruction and dispersal is unknown. The writer doubts whether the fragments in the Accademia Carrara, supposed to have formed part of this altar, did in fact belong to it.

### ARTE NOSTRA. Bollettino dell' "Associazione per il patrimonio artistico trevigiano". Anno I. Nos. 1-2. Treviso, 1910.

To this new periodical PROF. CORRADO RICCI contributes the first article dealing with Girolamo da Treviso at Bologna. Many of his works mentioned there by Vasari are lost; the writer enumerates the few still remaining, and by means of documents discovered by Sig. Lino Sighinolfi determines Girolamo's part in the sculptures of one of the side doors of San Petronio. His chiaroscuro paintings in oil on the walls of the chapel of Sant'

Antonio (still existing), were commissioned in 1525, the artist binding himself to finish them by May of the following year. DR. GINO FOGOLARI comments on a MS. recently saved from destruction and acquired by the Museo Civico at Venice—the account-book of a Venetian patrician Giov. Grimani di Antonio of the years 1553-64, which contains, among other entries, a reference to the valuation of certain pictures by Paris Bordone. Antonio Grimani, father of the owner of the book, died in 1562, and when in the following year his property was divided among his descendants, "Ser Paris Bordone" was called in to value his pictures, the valuation of the furniture being entrusted to a "Maistro Livio sartor". The three pages containing these notices are published at the end of the article. Among the pictures commented on by the writer is a *Madonna with the dead Christ* by Bonifacio. No such composition is at present known among the works of Bonifacio Pitati; but the entry, which gives the form and dimensions of the picture, might lead to its identification if it is still in existence. The statement that the *Portrait of Antonio Grimani* by Jacometto (presumably the same painter mentioned by the "Anonimo") was "un retratto grande," sheds new light on the artistic character of this mysterious artist, hitherto assumed to have been principally a miniaturist, though portraits by him (of small dimensions it was supposed), are mentioned by the "Anonimo" (ed. Frizzoni pp. 42, 46, 52, 220). The writer comments also on a *Presepio* by "Zorzi da chastel franco". The "Anonimo" mentions no such picture by Giorgione in Venetian collections, but in Isabella d'Este's correspondence with Taddeo Albano, two paintings representing "una nocte", are referred to. Dr. Fogolari inclines to the opinion that the *Presepio* belonging to Lord Allendale (by many attributed to Catena) is the most Giorgionesque example of this subject known, and he reproduces the replica of this picture at Vienna as an appropriate comment on the MS. note. DR. MOZETTI-MONTERUMICI reproduces Lotto's altar-piece at Santa Cristina del Tiverone, near Treviso, which has now been carefully restored by Prof. Giov. Zennaro. DR. RICCIOTTO BRATTI writes on portraits by Pietro and Alessandro Longhi. DR. COLETTI writes on the arms and seal of the Commune of Treviso, and publishes a document of 1315 containing a description of the arms; a document of interest also for the history of art at Treviso, being the contract and payment for paintings executed on the Porta di Santa Bona, Treviso. Under the heading of "Notizie" is a brief account of the restoration of the Baptistery at Treviso, in the course of which numerous early paintings have come to light, mostly belonging to the thirteenth and fourteenth centuries. The subject will be treated in detail in a future number of the periodical.

No. 3. 1911. The Cortile of the Accademia at Venice is reproduced as the frontispiece of this number, and with it is printed a copy of the letter addressed to the Minister of Public Instruction by the President of the Commission appointed to report upon the proposed scheme for the alteration of the building in order to provide more space for the schools of the Institute. The scheme, which has met with strong opposition, would, if carried out, have disastrous results for Palladio's building, and the Government is respectfully urged not to countenance these changes, but to provide suitable accommodation elsewhere for the schools, and to restrict the use of the buildings of the ex-convent of the Carità to the Academy and the Pinacoteca. DR. COLETTI has an interesting note on an antique sepulchral sculpture of two youths, let into a niche on the North wall of the Baptistery at Treviso, and holding respectively a lily and a rose, symbols of youth. For many centuries these figures were supposed to represent SS. Florentius and Vindemialis, whose relics were brought from Corsica in the ninth century and placed in the Baptistery; the lily being regarded as the emblem of S. Florentius and the rose, by a curious stretch of imagination, being supposed to represent the emblem of the second saint—a bunch of grapes; as such it was described and engraved in Avogaro's work in the eighteenth century. During the restoration of the Baptistery in the last century an ancient sarcophagus, which according to the inscription once contained the relics of the saints, was placed immediately beneath the sculpture, both having been removed from their original positions and thus illogically united. Under the auspices of the present restorers of the Baptistery, these errors will be rectified. SIGNOR MILANI discusses the Loggia dei Cavalieri at Treviso, now being restored under his direction.



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